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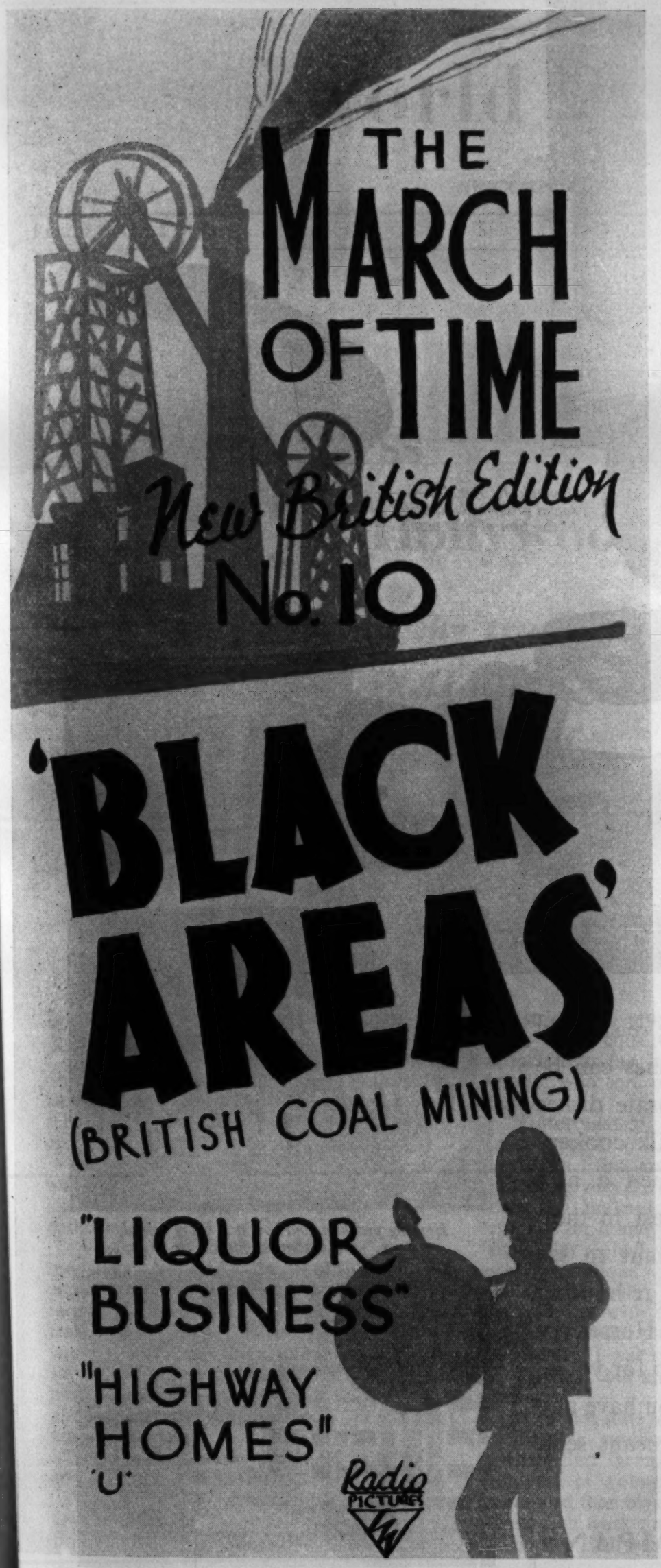
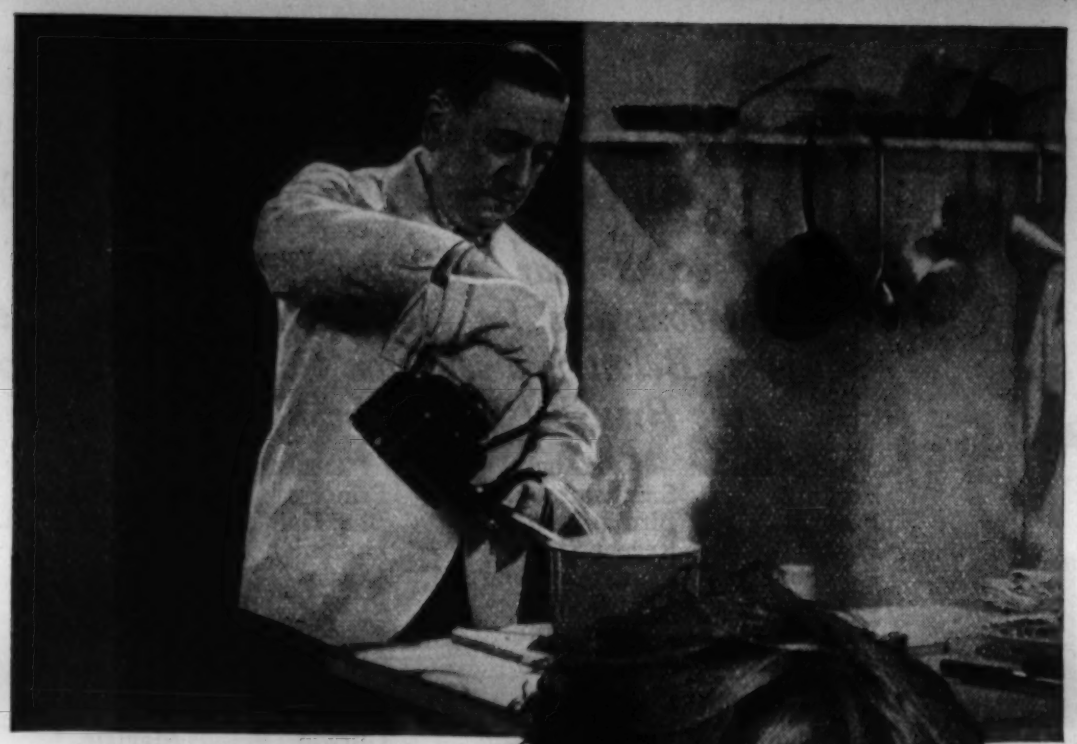


LIST OF BOOKINGS TO MATURE ON "MARCH OF TIME" SECOND YEAR

For its second year "MARCH OF TIME" has arranged contracts for showing in more than 1200 Cinemas. Below is a selection from a list that covers the British Isles and Irish Free State.

CINEMA.	PLACE.
Forum ...	Southampton.
Futurist ...	Birmingham.
Plaza ...	Regent Street.
Paramount ...	Tottenham Court Rd.
Capitol ...	Cardiff.
Westover ...	Bournemouth.
Kings ...	Bristol.
Paramount ...	Manchester.
Whiteladies	Bristol.
Paramount ...	Liverpool.
Regal ...	Torquay.
Paramount ...	Leeds.
Paramount ...	Newcastle.
Paramount ...	Glasgow.
Savoy ...	Brighton.
Astoria ...	Cliftonville.
Granada ...	Dover.
Central or Playhouse	Folkestone.
Rivoli ...	Southend.
Regent ...	Gt. Yarmouth.
Marina ...	Lowestoft.
Majestic or Ritz	Oxford.
Super Electra, Palace	Oxford.
Olympia ...	Newport, Mon.
Castle ...	Merthyr.
Beau Nash ...	Bath.
Pavilion ...	Ramsgate.
Silver Cinema	Worcester.
Theatre Royal	Preston
Synod Hall	Edinburgh.
Palace Grand or Winter Gdn.	Blackpool.
Capitol ...	Dublin.
Grafton ...	Dublin.
Odeon ...	South Harrow.
Empire ...	Mile End.
Empress ...	Hackney.
Commodore	Hammersmith.
Forum ...	Fulham Road.
Forum ...	Ealing.
Dominion ...	Southall.
Embassy ...	Harrow.
Carlton ...	Winchmore Hill.
Ritz ...	Bowes Park.
Cameo ...	Bear Street.
Alma or Empire	Luton.
Bruce Grove	Tottenham.
Coliseum ...	Harrow.
Tatler ...	Charing Cross Road.
Tussauds ...	Baker Street.
Lido ...	Golders Green.
Ritz ...	Edgware.
South Cinema	Hackney.
Hippodrome	Willesden.
Ritz ...	Neasden.
Olympia ...	Shoreditch.
Palaceum ...	Commercial Road.
Rialto, Plaza or Ritz	Maidenhead.
Hippodrome	Poplar.
Rex	Stratford.
Carlton ...	Upton Park.
Palace ...	Kensal Rise.
Coronation	Manor Park.
Capitol ...	Barking.

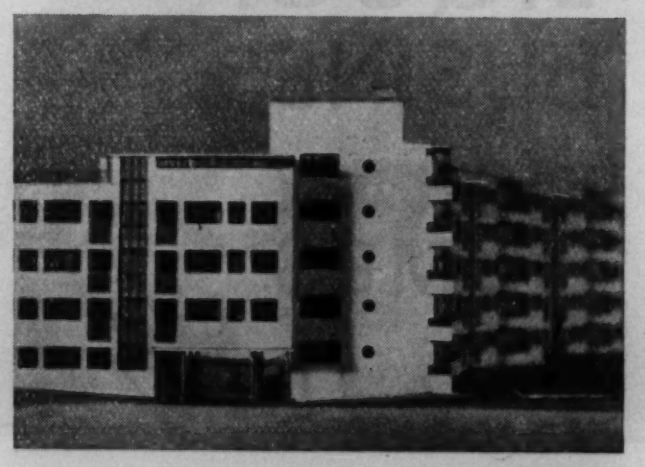
CINEMA.	PLACE.
Princess ...	Dagenham.
Blue Hall ...	Edgware Road.
Dominion ...	Walthamstow.
Queens ...	Bayswater.
Regal ...	Uxbridge.
Majestic ...	Woodford.
Ritz ...	Harringay.
Savoy ...	Acton.
Savoy ...	Enfield.
Curzon ...	Mayfair.
Tatler ...	Liverpool.
Kings ...	Liverpool.
Princes ...	Liverpool.
Empire ...	Chatham.
Ritz Central or Palace	Maidstone.
Pavilion ...	Cork
Grand Central	Dublin.
Majestic, Regal Super or Plaza	Gravesend.
Victoria ...	Cambridge.
Hippodrome	Rotherhithe.
Palace ...	Camberwell.
Playhouse ...	Balham.
Mayfair ...	Tooting.
Majestic ...	Mitcham.
Savoy ...	Croydon.
Hippodrome	Croydon.
Regal ...	Purley.
Majestic or St. James	Kings Lynn.
Savoy ...	Wandsworth
Prince of Wales	Lewisham.
Capitol ...	Forest Hill.
Capitol ...	Blackheath.
Theatre ...	Elephant & Castle.
Hippodrome	Putney.
Savoy ...	Teddington.
Trocadero ...	Southport.
Wembley Hall Cinema.	Wembley.
Odeon ...	Wimbledon.
Odeon ...	Barnet.
Hippodrome or Empire	Greenwich.
Odeon ...	Haverstock Hill.
State & Rialto	Dartford.
Odeon ...	Finchley.
Dominion ...	Hounslow.
Cranstons ...	Glasgow.
Hippodrome	Belfast.
Odeon ...	Derby.
Palace ...	Leicester.
Theatre Royal	Bradford.
Pioneer ...	Dewsbury.
Theatre Royal	Halifax.
Hippodrome	Sheffield.
Princes ...	Portsmouth.
Tivoli or Troxy	Portsmouth.
Cinema ...	Aberdare.
Radio Centre	East Grinstead.
Exchange ...	Lincoln.
Regal ...	Watford.
Odeon ...	Chingford.
Ritz ...	Doncaster.
Dorchester ...	Hull.
Majestic ...	West Hartlepool.
Elite ...	Middlesbrough.



M. Boulestin shows how : a scene from a cooking film

'Enough to Eat?' A social problem dealt with in the film of that name

Housing problem, and how it is being solved, stills from the films



We have a library of cooking films—and we're steadily adding to it. Films that show how simple dishes can be made out of oddments, that suggest more elaborate dishes for parties, that advise on roasting, grilling, milk cookery and much besides. Films that will give women a new interest in their kitchens—and men a new interest in their meals. And not only cooking films. If you want to see films on vital modern issues—malnutrition, slums, re-housing —write to us, The Gas Light and Coke Company, Horseferry Road, S.W.1. Our film library has been built up for you—borrow from it as and when you wish. And if you have any ideas about other films we should make, by all means send your suggestions along to us.

THE GAS LIGHT & COKE COMPANY

Horseferry Road, S.W.1.

world FILM news

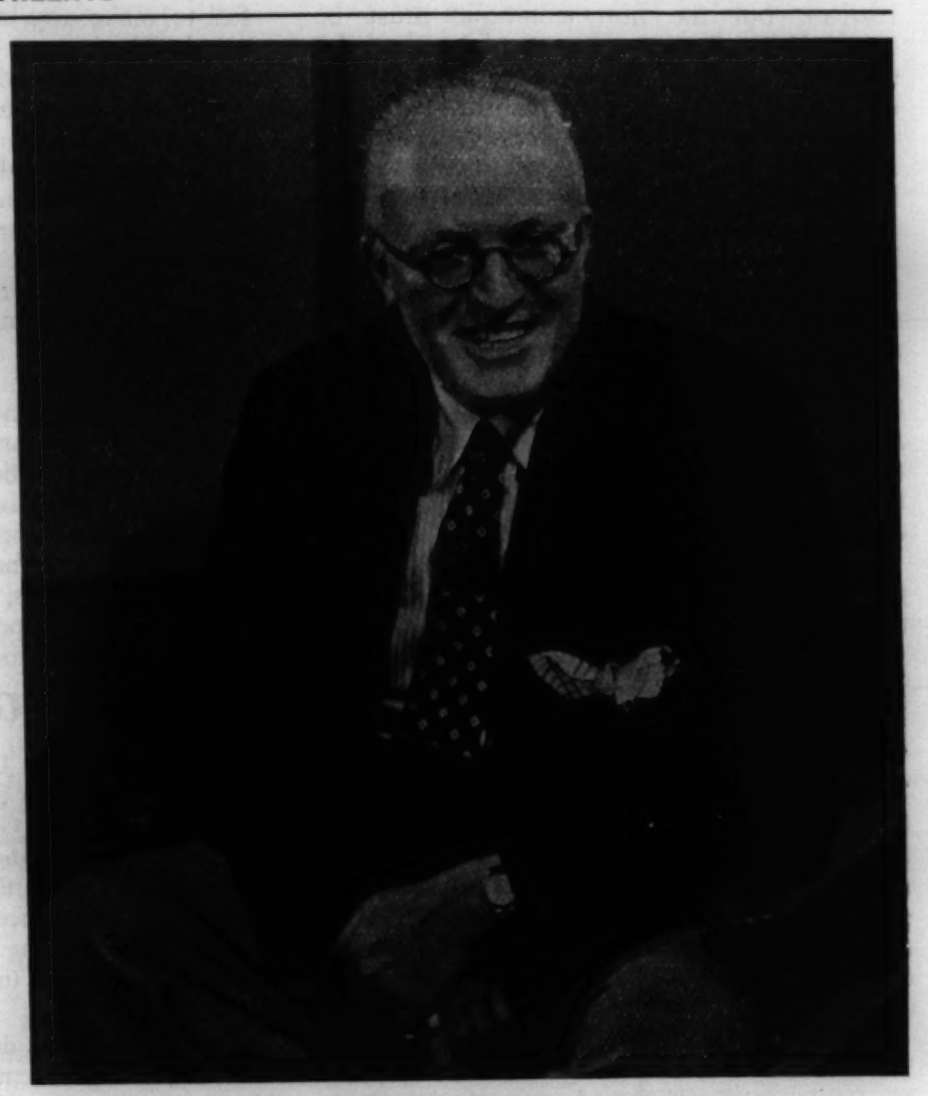
AND TELEVISION PROGRESS
(INCORPORATING CINEMA QUARTERLY)

VOL. 2 NO. 2 PRICE: ONE SHILLING MAY 1937

"The Pretty Characterless Face"—of Hollywood

"I will tell you the truth" says HUGH WALPOLE after eighteen months of scripting.

In an interview with DANVERS WILLIAMS



I SAT with Hugh Walpole in his flat overlooking the Green Park.

As was plainly emphasised by the many objects in the room, Mr. Walpole is a man of varied tastes. He is interested in painting, sculpture, dancing, music, the theatre, the cinema, literature—in fact, everything.

Walpole is not merely a scholar. He is a man of wide experience, sophisticated, civilised, and—strange in one of his age—full of enthusiasm.

"You want my candid opinion of the film-industry," he said. "It would be simple enough, in an interview of this kind, to ignore Hollywood's weaknesses; to concentrate on the many charming people I met while I was over there and to end up by saying that although things aren't altogether perfect, the industry is still in its childhood and is, under the circumstances, progressing marvellously.

"But in that there would be little point, so I will tell you the truth.

"Hollywood is divided into two parts. One faction is composed of enthusiasts, brilliant men with ideas and initiative, who are striving to progress. On the other hand there is an equally large body of people, attracted to the industry by its enormous wealth, who care nothing for films or good taste.

"Unfortunately, the latter often stifle the more creative artists.

"When I first arrived in Hollywood I was braced up with the idea that the cinema was a new and undeveloped art-form. I wanted to work for it and give it all I had. I thought that after I had learned something about screen technique I should be encouraged to collaborate with the director (as Riskin collaborates with Capra) and that some of my ideas would ultimately find their way to the screen. I was splendidly helped in *David Copperfield*, but apart from this, I had little freedom.

"I cannot state too emphatically that it is a deplorable position in which Hollywood writers find themselves. There must be any amount of young men over there, better equipped than myself to write scenarios, who have their work cut to ribbons and their ideas stifled by Hollywood's muddle-mindedness.

"The men with ideas, whether they are stars, actors or writers, are finding it extremely difficult to develop the cinema as an art-form. You begin to realise the existing state of affairs if you stop to look at a few Hollywood pictures.

"Some of them are little better than piffle. Others (and in this category I include such pictures as *David Copperfield*) are quite efficiently made and capable of entertaining a sophisticated man or woman. But few of these, even, are what I would call cinematically progressive. For the most part, they are built up on a technique borrowed from the stage.

"I have seen scores of motion-pictures in my time. Very rarely have I witnessed a scene which has gripped my imagination. I have enjoyed them in passing, and then forgotten all about them, as one does a pretty, characterless face. If I want dramatic, sophisticated emotional entertainment, I go to the theatre.

"The only person who has tackled the motion-picture properly, and who has got away with it on a big scale, is Walt Disney.

Hugh Walpole (cont.)

"It has long been apparent to all those who have given the matter sufficient thought that, if the cinema is eventually to take its place alongside the other arts, it is no use at all trying to cover up its shadowy two-dimensional properties with a false atmosphere of reality.

"It is no use trying to use the screen as a medium for theatrical drama. Histrionics have a place in the cinema and so has realism, but the film technique must be original. One must face the fact that the screen is a sort of dream thing, and realism on the film cannot be stage realism.

"Hollywood's more progressive faction is quite conscious of the way the cinema should be developed. There are a score of first-rate directors over there, but they are prevented from making any real progress by the financial dictators, who, as often as not, know nothing of films and direct proceedings from their offices in Wall Street. So the real enthusiasts, who know and have learned to love films, find themselves castrated. They are paid to make motion-pictures on a technique borrowed from the stage and they have to subordinate their own talents in order to vest stars with false kudos.

"When I first arrived in California I knew practically nothing about films. I soon began to realise how false was the whole procedure of picture making. I saw actors borrowed from the stage, placed on a chalk line and told to do their stuff. The finished product gave an illusion of acting, but it was (and could be) nothing more than an illusion. How can an actor possible 'live a part' in the stage tradition when he is never before the cameras for more than a few seconds at a stretch?

"Most of the pictures which emerge from Hollywood are built up on this same muddled compromise. No wonder the majority of them fail to make any impression on the cultured mind. The cinema cannot hope to develop along its true two-dimensional form until the whole idea of stage-acting is banished from the screen.

"The waste of talent is appalling. An artist like Fred Astaire, whose dancing might be used to good purpose, is starred in trashy musicals. Astaire himself wants to forge ahead, wants to make significant dancing films, but his ambition is stifled by his employers.

"The Astaire musicals—like most other American films—are designed principally to appeal to the Middle West. If the Middle West returns big dividends, then the financial dictators are satisfied. What these gentlemen forget is that in London, New York, Chicago, Birmingham, Paris, Berlin and all the other big cities of Europe and America there is a public which wants creative films, just as there is a public for creative literature. These people are ignored.

"Many cultured men and women stay away from the cinema altogether. Thousands more, less meticulous in their tastes, pay the picture-house an occasional visit, but their attitude is one of toleration rather than appreciation. These people would all welcome a more vital and significant form of entertainment.

"One would tolerate a certain amount of hokum (as one has tolerated it for so many years in the theatre), if only the real artists were allowed to forge ahead.

"I would like to see Fred Astaire in a picture directed by Williams K. Howard, with music by Gershwin and décor by Oliver Messell. Given a free hand, these four brilliant men would be bound to make a most interesting film.

"I should like to see Paul Muni drop his stagey technique and star in a Capra production of *Jack and The Beanstalk*.

"More daring, I would like Riskin to write a scenario for René Clair, introduce Picasso to create the settings and William Walton to write the music.

"When things like this begin to happen on a big scale, then—and then only—will the American motion-picture be ready to take its place among the more established art-forms."

The Big Drum of *Time Marches On*

HUNTING through some movie catalogues, we come upon a film called *Anchors Aweigh*, made in 1926. Certain shots seem strangely familiar. Familiar, because, even to-day, newsreel editors fish them out of the vaults to complete sequences on the United States Navy. They equal more modern material in quality, often surpass it in pictorial conception. Note, too, the *Potemkin* influence.

Anchors Aweigh, sponsored by the United States Naval Recruiting Bureau, was directed by Louis de Rochemont,* one of the three founders of *The March of Time*.

Louis de Rochemont began making films on his own in 1916, when he was eighteen years old. Already he had served an apprenticeship with a news cameraman, who had the idea of filming football matches for rush presentation. His first productions were commercially sponsored, scientific films on plants and machinery. He joined the Navy when America entered the War, served as a lieutenant, resigned after the Armistice to produce documentaries independently. Amongst them were several naval recruiting films, including *Anchors Aweigh*, and the *Jack and Gadget* series, an early experiment in the superimposition of animated cartoon upon travelogue.

Then de Rochemont joined the newsreels. He made three trips round the world, producing material for Fox News, Pathé News, International Newsreel, and finally pursued wild animals in the jungles of Malaya with one of Fox Movietone's first sound equipped units, emerged opportunity to cover the Ghandi troubles in Bombay and Calcutta.

Returning to the United States, he created for Movietone, under the direction of Truman H. Talley, Movietone's General Manager then and now, the famous *Magic Carpet* series, which represented a first attempt to emerge from the battle of flowers conception of news to a wider representation of the structure of civilisation. Here, perhaps, was the germ of the *March of Time* idea.

The next step was de Rochemont's collaboration in an experiment in the re-enactment of history. A series of productions, called *The March of the Years*, was released by Columbia, but failed commercially.

Meantime, in 1923, while the series of documentaries, that culminated in *Anchors Aweigh*, was in production, two young men, no older than Louis de Rochemont, had set out to fulfil a similar ambition in a different medium. Henry R. Luce and Briton Hadden, on hired typewriters in an abandoned brewery, composed the first dummy number of a magazine to be called *Time*. To-day *Time* sells 700,000 copies a week. In 1934, Roy E. Larsen, its circulation manager (now vice-president), and John S. Martin, managing editor, met Louis de Rochemont. They formed the first editorial board of *The March of Time*, and, backed by the experience and the genius for organisation of Luce's vast *Time* Inc. publishing enterprise, the first issue of *The March of Time* appeared on American screens in December 1934. No more fortunate collaboration can be imagined than the Larsen-Martin-de Rochemont triumvirate. To-day, it is impossible to say what elements were contributed by one or the other. Since *Time* Inc. launched its newest publication, *Life*, both Larsen and Martin have had to devote much of their time to it, leaving more production responsibility in the hands of Louis de Rochemont.

**Richard de Rochemont, his younger brother, at present is in charge of the European activities of* Time *including* The March of Time, *with offices in Paris and London.*

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See important announcement by Mr. Flaherty and Mr. Grierson on p. 42.

EDITORIAL

The Party Whip

IT WAS OBSERVED recently that a new sort of curse is coming over the British scene. The crude estimate of *left* or *right* begins to be applied to everyone and everything. The notion that people might be just plumb sensible disappears. That gracious interchange of effort and opinion which was the liberal, the democratic and the British ideal develops into an acrid battle of dogma and prejudice.

Mr. Grierson's article on another page testifies that we have had more than a sign of this change in the film world. The party whip—it does not matter what colour the ribbons—has been applied, and a progressive outlook becomes increasingly difficult.

Like the radio, cinema has its responsibilities. An art so influential cannot lightly give offence. On the other hand, it has the duty to its generation of illumining the life it describes and drawing from reality if the cause of true drama is to be served. The party interventions of the past few months, with their complaints about *Nutrition* films and the like, do the cinema a great evil. They inhibit an industry already sadly inhibited. They discourage a spirit of description which would bring, as it has done in America, new vitality to British pictures.

On other grounds we deplore the party line. It is irresponsible. It brings to matters of National importance a narrower view-point than authoritative Conservative statesmen would countenance. Poor Wardour Street which hardly knows the difference between a "political ward heeler" and a statesman almost inevitably gives undue weight to these words from "high quarters." We beg it not to be flurried. When the die-hard agitation was started against the B.B.C. recently, it was properly trounced by papers like *The Times* and by Conservative statesmen themselves. Whenever these political interventions occur, producers, renters and the members of the Censor Board may rely similarly on the support of the strongest and most sensible forces in the country.

The "political ward heelers," we are sure, are nice people, doing the best they can for their party, but we hope they will not take themselves too seriously. If they continue to do so we shall be under the painful necessity of taking them seriously ourselves. "Left is left and right is right" is all very well for the political hustings. The rest of us have longer term issues to serve. Holding the mirror up to nature is one of them; and we are not going to have it clouded by the hot and horrid breath of political controversy.

The Yard-stick of Cruelty

THE HOUSE OF COMMONS has been staging a grand debate about the cinema's cruelty to animals. It is a difficult subject because no one wants to go on record on behalf of cruelty. But tender-mindedness is as deep a danger to the human spirit as any and it is right to call for a balance.

Blood sports from the tender-minded point of view are cruel, but they give a sustenance to heart and eye which has the long justification of time. Fighting is another desperate evil for the tender minded, but the philosophies are more deeply exercised in the Harringay Ring than in the asceptic splendours of a city milk bar. To come nearer to the cinema there was a great outcry at the time against the "sadistic" exhibition of the assassination of Alexander, yet solid criticism registered itself with the "sadists." It was the most remarkable document which the newsreels had given us for years. Its vision of life with the lid off was a rich and even cathartic experience.

The yard-stick of cruelty is surely the justification of it. The House of Commons agreed to justify the cruelty of vivisection. It agreed to justify cruelty so long as it was in the natural course of hunting. We suggest humbly that it might logically justify cruelty if it happens to make a good picture. What are the satisfactions of physical health and sport that they should have priority over the satisfactions of the æsthetic judgment; and what philosopher would defend that priority?

The House of Commons had a wrongish sense of values. There was considerable play with the tortures of the whale in *Moby Dick*, though, in sad truth, the whale was made of rubber. The war of Captain Ahab against the Spirit of Evil was surely Miltonic enough to justify not only a real whale but any embarrassment harpoons might have caused it. The House of Commons would ban the harpoons because they are for the "purpose of cinematography." Hang this for sentimental nonsense. In any decent production of *Moby Dick* they would be for the purpose of enlightening mankind.

It looks as though we shall have to strike a middle course and leave room for just a little rough stuff. We are faintly sick when we hear of a film being withdrawn from the Leicester Square theatre because the R.S.P.C.A. objects to the hooking of fish. We shall feel sicker still when all the shooting is of clay pigeons, all the boxing is shadow boxing, all the vituperations of all the Ahabs are directed against rubber, and reality is crucified on a fake cross, specially devised by Mr. Korda's trick department.

A Ghost is Laid

FROM WHITEHALL TWO STRONG little rays of sunshine appear. The Home Office has at last gone on record about non-flam. film and believes it is not dangerous. This is an event of first-rate national importance in the film world. It means an end to those doubts which have prevented educationists and others from using the 16 mm. film. It means the beginning of a new era of confidence in which the substandard cinema may become an even greater force than the cinema of the theatres. The ghost of the "inflammability of non-flam." has been officially laid.

Equally bright is the sudden unheralded appearance of the new edition of the Board of Education's Handbook for Teachers. It may not mean much to a large number of our readers but to every producer of educational films, to every one who uses films in school and to every one who serves the cause of education by film, it is magna charta. For the Board has gone on record in favour of the use of films.

It takes a long time to move Whitehall and properly so. Its authority, like that of art, is the greater for being long in the making. Rejoice then that Whitehall has officially recognised the cinema in this year of grace, 1937. It is indeed a Coronation year.

A Devil's Bargain?

THERE ARE INTERESTING MOVES now on foot in Wardour Street. The first move is to create a central governing body for the film trade. The move is calculated to counter the suggestion of the Moyne Committee for a Film Commission which will put the vagaries of the film trade under a measure of Government control. Better govern ourselves say the Tradesmen, than have the Government do it for us. Mr. Leslie Burgin, Parliamentary Secretary to the Board of Trade, may be said to have given an official blessing to the idea by "dropping a hint."

What is there to fear in combining renters', exhibitors' and producers' interests in a central governing body? There is the Renters' Society, an organisation with preponderant American interests. There is the Exhibitors' Association which, to tell the truth, does not care where the pictures come from, so long as they make money. The independent British producers would have a relatively thin time in such a galley, and they know it. They were not even invited to the first meeting called to promote the new governing body.

The second move is even more interesting, though it is all very mysterious at the moment. Certain British producers are anxious to turn the Quota Act into a Reciprocity Act. Their idea is that American renters should be freed from their obligations to rent quota films if they pay a fixed sum towards the production of British pictures and undertake circulation in America. It is an amusing scheme because it puts a tax on American renters and puts the tax directly into the funds of the British film producers. A more cynical version of the plan calls for the abolition of all quota together—exhibitor's and renter's. The Americans instead, are to pay 10 per cent. of their takings to British production. Hollywood is to finance the British studios.

The scheme in one form or other is known to have the backing of Mr. Maxwell and Mr. Ostrer and there is some question of promoting an organisation which will sell the idea to Parliament and the public. Where's the rub in this? The person who suffers by both these moves is, of course, the independent producer. A body largely influenced by the American renter and the British exhibitor will not worry too much about his interests. He may well feel afraid of it and prefer the greater detachment of a Commission set up by Whitehall. A law which absolves the American renter from handling British pictures and merely obliges him to finance British pictures, must inevitably work in favour of the producers who have bargaining power on the exhibiting side—who, in other words, have theatres the Americans want. It serves Messrs. Maxwell and Ostrer more than it serves Messrs. Korda and Schach.

This is plainly a dangerous situation. It might be interpreted as a devil's bargain between American renter and British exhibitor to shorten sail on British film production—for without quota fewer British films would be necessary. The independent producer—the hope of the British cinema—is plainly nowhere.

CIVILISATIONS OF THE WORLD

Sakai Girl, Malaya

by Alex Shaw

Illustrations are from the material shot by Alex Shaw, Ralph Keene and George Noble for a series of films on the Countries along the England to Australia Air-route. These films are being made by Strand

FOR good or evil, the aeroplane affects the whole world. It has made the jungle dweller of Malaya as vulnerable in war as the inhabitant of Alexandria, and has brought the swagman of the Australian Bush as close to the city as the man who lives in Clapham. It is as representative of the civilisation of to-day as the Temples of Angkor and Egypt were of the civilisations of the past; as representative as the corroboree dances of the aboriginal are of the undeveloped cultures of the present. This was my theme when I went to film some of the material achievements of the past and some of the people who are affected by the aeroplane to-day.

Apart from this main film, enough material was collected for a film about Malaya, as well as for several shorts on various customs and industries. Cattle, sheep and sugar, for instance, were some of our subjects in Australia, which at the time of our stay was suffering from drought, the Test Matches and the abdication. The Australians, rather in the public school spirit, have adopted a code of toughness, which seems to be purely superficial and which consists mainly in doing without the amenities of life if the procuring of these amenities involves any great effort.

That the Australian Aborigines are dying out seems to be partly due to their own rather impractical marriage laws, which insist that the mother-in-law is a more important factor than the bride. Every male child, therefore, is presented at birth with a mother-in-law of his own age, and he is allowed no wife except the child of his chosen mother-in-law. If she survives and grows up to have daughters and if they survive and grow up, then, and then only, does the man get a wife—or rather wives, for he has a right to all her daughters. The fact that by this arrangement very few men ever get a wife until they are past the age of thirty leads to fantastic feuds between the different tribes and families over the stealing of wives and the bequeathing of widows.

Of their ceremonies we filmed an alligator and an aeroplane corroboree.

The importance of air transport to the industrial and social development of Australia has been very great. In a country where the unit of distance is a hundred miles and where one's nearest neighbour may be anything from 80 to 500 miles away; where the railway only touches the fringes of the continent and where the roads are impassable during the rainy season, the aeroplane has brought a new life to the people who live away from the cities.

From Australia, with its cups of scalding tea, its hospitality and its policy of an all-White continent, the unit travelled to Bali, perhaps the only country in the world where a race has evolved a way of living which gives contentment and happiness to the individual as well as to the community, and the only place of its kind where the natives have remained unspoilt in spite of the tourists, their cars, their cameras and their insatiable curiosity.

The Dutch, with an eye, no doubt, on the tourist traffic, are helping the Balinese to preserve their culture and their economic freedom. They have decreed that no European may own property on the island and no missionary may land there. Only once was a missionary allowed to remain and he eventually succeeded in making one convert. Unfortunately, the Balinese, as soon as he was converted, was excluded from his temple, which meant exclusion from the life of the community, so he murdered the missionary and then committed suicide.

Balinese life will be presented in the film as an advanced and civilised way of living, in comparison with the Khmers who achieved the temples at Angkor, and in contrast to the aborigines in Australia. The Balinese kept their Hindu religion when the rest of the Malay peninsula was converted to Islam, but, isolated from its source, Hinduism here has been gradually changed and rid of unpleasant aspects. They have always kept their old, animistic beliefs and side by side with the worship of Brahma, Siva and Vishnu is a strong belief in spirits, both good and evil. Opposite, and close to, the entrance of a Balinese courtyard is a stone wall, erected to protect the people of the household, since evil spirits cannot go round corners. Nor are these precautions confined to the Balinese themselves, for, as in many other countries in the East, the belief in evil spirits is accepted by the European inhabitants as well. Instead of the were-wolf it is the were-tiger; instead of a blue light over the tombs of a Norfolk churchyard it is a ball of fire rising and falling under the palm trees of Bali.

Their great recreations are cock-fighting and dancing. Cock-fighting contrasts oddly with their gentle and peaceful natures, but perhaps it satisfies that human lust for violence remaining in even the most civilised of Western nations and finding its outlet in political purges, all-in-wrestling and lynchings. Some of the dances are purely recreational, such as the djanger, which was invented as recently as 1921, and shows the influence of Hollywood, although there is only one cinema on the island and that is patronised mainly by the Chinese and Europeans. Usually, when a Balinese has seen one film, he is satisfied and has no wish to see another, but they have picked up ideas for their dances from the films. In the djanger, for instance, the men wear Chaplin moustaches and football stockings, and

Bali: Temple Carvings

Siamese dancing girls

sometimes, instead of the traditional legend, they will mime something they have seen in a film. But in spite of this readiness to absorb new ideas, and with the exception of the all-conquering shirt, without which no Balinese would dream of going to town, there are few signs of any great change in their way of living.

Besides the recreational dances, they have their temple stories told in mime and dance, and of these we filmed the Barong, a story of the eternal struggle between Good and Evil in which neither side ever wins. Although it was staged for us at our location and at our time, once it had started it went straight on for three hours and had to be shot in newsreel fashion. Although there is laughter and bawdry in the dance, the spiritual force behind it is very strong and as the story progressed the impression of watching reality grew, so that the dancers were no longer people in masks: they were the Warrior and the Witch and the Tiger. Acting ceased to be acting and it required considerable effort to get close-ups of Rangda the Evil One, in whose reality one already half believed. The performance ended in a Kris dance, in which the men went into trances and were carried into the temple. The seething mass of people, of priests and priestesses, of men stabbing themselves with daggers, constantly harried by the Barong, made filming difficult. Added to which, the dancers had by this time forgotten the camera completely and Noble and I were on the run the whole time to avoid being trampled on by the Barong or mixed up in a Kris fight.

Outside influences appear in their carvings, and side by side with the figures of the Hindu legends there are wall carvings which show men falling out of aeroplanes and people being run over by motor cars.

Their principal food is rice and an odd sequence we filmed shows a flock of ducks being conducted to a flooded field by a man bearing a stick with a white rag attached to it. He plants the stick in the field which he wishes the ducks to de-grub. Although there are numerous flocks of ducks in the adjoining field, the flock will not leave the field in which their own stick is planted.

It is the people who work in the fields and the villages who do the dancing and make the carvings. The girl who weaves the cloth in the kampong probably knows several legends and their accompanying movements by heart and the men planting the rice will to-night play the music for her and the others to dance.

From Bali we went to Malaya, where war preparations have sent the price of rubber and tin soaring and made the country so very prosperous. The material we shot there deals with the life and commerce of the country and is to be made into a film called "Five Faces," since Malaya is inhabited by five races: the Sakai, the Malaya, the Chinese, the Tamils and the Europeans. The British imported thousands of Chinese and Tamils to work the tin mines and rubber plantations; to construct the roads and generally do the hard work, for the aristocratic Malay, sensitive and proud, with his rather sinister sense of humour, will only work at the things which interest him. He prefers to fish, to tend his rice and to sit in the sun; but his quick intelligence and enthusiasm made filming simple.

The many different tribes which have the generic name of Sakai were the original people of Malaya and were driven to the jungles and mountains by the sea-faring Malays, who came from Sumatra. Away from contact with the Malay border villages, they lead an industrious life, moving from clearing to clearing as they exhaust the soil with their crops. They still make fire with friction, although matches are filtering up by way of the Chinese traders. They use blow pipes and poisoned darts to kill birds and small animals, although this picturesque method of hunting is strictly utilitarian, for in dense undergrowth it would be impossible to find a bird or an animal that had been immediately killed. The poisoned dart allows it to live for a few minutes, during which its wounded movements can be followed by the eye.

But the life of the Sakais is becoming complicated, for the untapped mineral and timber riches of the jungles and hills among which they live are attracting commerce.

Five races and five different languages, five religions and five ways of living; only the fact that their standard of living is higher than anywhere else in the East to account for the harmony in which they all live together.

There are three kinds of films shown in Malaya. From Madras come Tamil talkies, strange stories of seduction technically horrible but full of enthusiasm. Hong-Kong sends Chinese films of love stories in modern settings, and England and America provide their epics for the tired tuan.

From the American musicals the Malay has taken many of the tunes and dances for the touring opera companies. These are crude affairs, in which a dramatic scene of a murder or a death may be immediately followed by a troupe of dancing girls to a re-orchestrated "Sonny Boy." Then the story is resumed until it is time for the tap dancer. The musical interludes were all we ever heard because the rest was drowned by the incomprehensible and fantastic noises from the Chinese theatre, which always seemed to be next door.

After a month in Malaya we travelled up through Siam and out to Siem Reap in Cambodia. There in the forest we found the city of Angkor, much of it overgrown with trees. The wooden dwellings of the people have disappeared but the temples and palaces of their rulers still stand, their silence only broken by the sound of the aeroplanes on their way to the far East. In the galleries and corridors of Angkor Wat live swarms of bats, and only the Buddhist priest in the corner is a reminder that here was once the mighty Khmer civilisation.

Egypt gave us the beginning of the story, with its temples and tombs at Thebes and its use of the Nile floods for crops. Probably the most dramatic thing we saw from the air was the narrow strip of fertile land in the middle of the desert, twisting and turning with the Nile.

Now there only remains to be filmed the latest developments in the problem of the mail service to North Africa, the flying boats and composite aircraft which are being built at Rochester. The North Atlantic has been conquered by the pioneers, but has yet to be tamed by a regular mail service, and it is the beginnings of this service which will form the climax of our film.

THE MIRACLE OF MIGRATION

A UFA Film

by Patricia Hutchins

For the first time the mystery of those long journeys undertaken by more than half the entire bird population, has been put vividly before you and me and the man next door.

Ornithology is still for many people just another long name suggesting unused books and coloured plates. Dr. Ulrich Schulz and the UFA expedition to the state bird observatory in Heligoland have not only made a series of discoveries but what is more, rendered the work of this state biological institute of popular interest.

The first part of their film shows birds of many species from swallow and nightingale to the eagle, feeding their young or searching for insects. Waterhens on the Swiss lakes during their winter stay and a blackbird scratching among the frosted leaves, leads to the food problem of the winter months and its solution.

When trees and hedges are dark with the companies of song-birds on their way south and flocks of starlings are gathering everywhere, work begins in real earnest at the Observatory in Heligoland. Thousands of birds pass in an hour and many are caught in the special garden traps which look rather like wire fruit-bush enclosures.

Curiosity in 15th century

The first attempt to ring swallows was in 1477 and to-day word sometimes comes from as far as South Africa of birds which have been ringed and weighed as the film shows, and then set free. In this way it is known, for instance, that the thrush goes to the Atlantic coasts and the Mediterranean; from the Arctic comes the sea swallow, who has reared her young during the season of the midnight sun, on her great twenty-week journey to the South Pole. From these observations made all over the world an atlas of migratory routes has been made. Although some travel by day the largest number of birds fly by night. The wide beams of the lighthouse swing out dramatically into the darkness making the countless flocks of birds, attracted by its powerful lamps, look like the motes in a dusty shaft of light.

Storks from East Prussia have provided the most interesting experiment of recent years in which the camera plays an important part. High above the roof tops, from a nest built on a tall chimney, the young birds move their wings tentatively as the parents start teaching them to fly in June. The film gives a particularly beautiful impression of their flight when eventually they are ready to take part in the great migration which commences in August. A number of young storks were transported from Rossitten (an observatory on the great eastern bird route for the Balkans, Asia Minor and Africa) and set free at Essen on the west side of the Weser. Instead of following the western route via Gibraltar, they deliberately re-crossed the Weser and took the way their parents and remote ancestors had always done.

Migration has for centuries been a source of superstition and of all birds the crane has proved the most elusive to scientific documentation. With few exceptions, these birds do not live in Germany but stop there on their way to Africa from Sweden and Finland. A special microphone and powerful long distance lens capable of close-ups at 150 metres, enabled Dr. Schulz and his assistants to secure an authentic record of their habits, in spite of the poor light in October and the difficulties of effective concealment.

Bird prospectors

The results obtained show that certain birds fly ahead to prospect a landing ground for the main party. Once arrived they tend to break up into groups representative of their home districts as they search about for food. A shrill note has often been detected as the cranes flew overhead like a great squadron and it was said that smaller birds travelled on their backs. The film proves that the sound comes from the younger birds whose vocal organs are not fully developed.

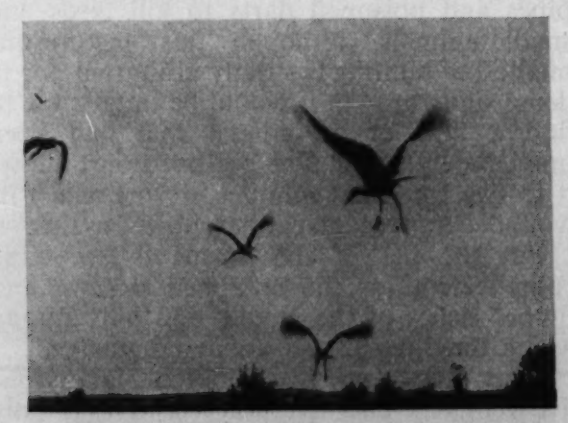
The following morning by two a.m. the party were already in their skilfully prepared hiding place to record the first cries of the birds as they began to leave their camp on the desolate marshes about four o'clock. Some of the cranes had kept awake all night as if on watch and three or four are seen to start before the others. The misty fields in the half light provide an eerie background to the loud cries of the birds which grow in volume as group after group take off. Soon they can be seen flying into the distance in that wedgeshape formation which considerably lessens air resistance, starting yet another stage of their journey southward.

Sensitive approach

Another documentary called *Nimrod of the Camera* by Dr. Schulz shares the same excellent photography and sensitive but never sentimental approach to natural life.

When special apparatus has been carefully concealed in the undergrowth and the trees, the film shows the observers ready to shoot. A red kite feeding its young, a kingfisher carrying its catch and a number of other birds which are seldom seen are followed by the amusing efforts of fledgelings to leave their nest for neighbouring branches. The stalkers have also been fortunate in catching glimpses of the rare and timid black stork. Perhaps their greatest triumph was the recording of the mating cries of the woodcock in the early morning.

These unusual stars are strange and interesting enough but for many people the most fascinating sequences will be those in which the timid creatures of the sunlight-streaked woods go about their business unconcernedly: the rather pompous badger setting out from home, the vixen returning with the results of a successful hunt, the cubs playing under the beech trees.



THE FIGHT FOR REALISM

By JOHN GRIERSON

This article forms part of a treatise on The Realist Film written for the book "Footnotes to the Film" which will be published by Lovat Dickson towards the end of May.

Charles Davy, of the "London Mercury" and the "Yorkshire Post" edits this book and it will include contributions on the various departments of film by Alfred Hitchcock, Basil Dean, Sidney Bernstein, Cavalcanti, Graham Greene, Forsyth Hardy, Robert Donat and others.

DRIVEN by economics into artifice the cinema has stayed there for other equally effective reasons. It has never been quite sure of itself, never quite believed in its separate and original destiny. This, no doubt, is the price we have paid for being a new art, but the fact that we have been so largely in the hands of international traders and salesmen, may have operated too. Great qualities they have brought: fervour and excitement to the salesmanship of cinema and a certain extravagance to our spectacle. But social confidence and an easy acceptance of the right to social observation should hardly be claimed for many of those otherwise brilliant men who have built up the cinema. Esprit they have had, but hardly spirit. The reason may lie in the international salesman's alienation by nature from the basic life of the countries he exploits, but the factor is there, still haunting us and inhibiting us in every studio.

Be this as it may, the long neglect of the cultural world, and the absence of certain upper social strata from its nickelodeons and palaces, has confirmed in the cinema a lackeyish spirit which has put a premium on established celebrity and prevented the thought of discussing any issues close to the public life. Even now, when kings and princes sidle, like their servants, into the dress circle, and Mayfair socialites crowd the free buffets of West End premières, we film folk have not yet lost our fear of the ordinary. We would sacrifice our life for it and, so far as the British cinema is concerned, have. It is said of one of our best known producers that before each production runs the ghost of a Mayfair audience. Great help it has been to realism. To exploit the powers of natural observation; to build a picture of reality; to bring cinema to its destiny as a social commentator, inspirator and art; to make it bite into the time and, from its independent vantage, contribute to the articulation of the time—that, one may imagine, has been difficult in the circumstances.

The Why of Artifice

Here is the key to any consideration of the realist cinema. It explains why, for the most part, we have clung to artifice and the synthetic. It explains the particular and especial diffidence of our British cinema people towards the local censor and why poor dear censor Wilkinson, with his Blake's poetry and his beloved pre-Raphaelites, has, in the jungle of Wardour Street, the strength of ten. Great figure he is, for on his charming old shoulders he carries the burden of our servility and our shame. Created by the Trade as an image of gratuitous fright, it is not surprising that his slogan of "No Controversy"—which to philosophy and all the world is "No Reality"—is abjectly obeyed.

This lackeyism explains, too, why there are so many sore heads in Wardour Street to-day. For America has at least developed, and her films are rolling in touching reality at last. The younger and braver generation of the Zanucks has begun to speak. We are mentioning unemployment, taking a stand on injustice, doing a little here and there to scourge the follies of our time. We are at last beginning to mention life as it is ordinarily lived. We are touching religion which is banned from us and mentioning the name of God. We are discussing in *March of Time* the problems and controversies of our generation.

Heads, as I say, are sore. An innocent account of the League of Nations is emasculated. A film about Peace is stopped in its tracks and only the greater spirit and sense of social responsibility of the newspapers secures its release. There is a strident note of distress in a dozen quarters because a film about nutrition merely says what every national newspaper has already printed, and political ward-heelers interfere and threaten. Worried we are, even in this day and age, and I fear will be more so as this reality grows. It will take a long time to exorcise our craven beginnings.

Most Natural and Real

So, looking down the history of the actuality films, of what has seemed on the surface most natural and most real, there has been, until recently, a lack of fibre. From the beginning we have had newsreels, but dim records they seem now of only the evanescent and the essentially unreal, reflecting hardly anything worth preserving of the times they recorded. In curiosity one might wish to see again the Queen's Jubilees and the Delhi Durbars—with coloured kilts that floated in air a full yard behind the line of march—the Kaiser at manœuvres and the Czar at play. Once Lenin spoke, here and there early aeroplanes made historic landings and war cameras recorded, till war cameras recorded again, the vast futility of the dead. Exceptional occasions, yes, and the greatest shot I ever saw came out of it with the *Blucher* heeling over and the thousand men running, sliding, jumping over the lurching side to their death—like flies. A fearful and quiet shot. Among the foundation stones, the pompous parades, the politicians on pavements, and even among the smoking ruins of mine disasters and the broken backs of distressed ships, it is difficult to think that any real picture of our troubled day has been recorded. The newsreel has gone dithering on, mistaking the phenomenon for the thing-in-itself, and ignoring everything that gave it the trouble of conscience and penetration and thought.

The newsreel as we have had it for a generation is rushing breathlessly to oblivion. In its place, as any critic worth the name has long expected, something more intelligent and penetrating already arrives. It has crashed through from the America that succeeded the slump and learned with Roosevelt the simple braveries of the public forum. It is called *The March of Time* to-day, but to-morrow, so strong is the growth, so strong the need and so different the younger generation which handles cinema, it will be called by a dozen names—Window on the World, World Eye, Brave New World, and what not. It may or may not be significant that *The March of Time* is of all adventures in cinema the most patently native and American. Certainly it does what the other news records have failed to do. It gets behind the news, observes the factors of influence and gives a perspective to events. Not the parade of armies so much as the race in armaments; not the ceremonial opening of a dam but the full story of Roosevelt's experiment in the Tennessee Valley; not the launching of the *Queen Mary* but the post-War record of British shipping. All penetrating and, because penetrating, dramatic.

Free-born Comment

There if anywhere to-day a chapter is being written in the realist use of the cinema. Only three years old, it has swept through the country answering the thin glitter of the newsreels with nothing on the face of it more dramatic than the story of cancer research, the organisation of peace, the state of Britain's health, the tithe war in the English shires, the rural economy of Ireland, with here and there a bright and ironic excursion into Texas centennials and the lunatic fringes of politics: in no deep sense conscious of the higher cinematic qualities, it merely carries over from journalism into cinema, after thirty-eight years, something of that bright and easy tradition of free-born comment which the newspaper has won and the cinema has been too abject even to ask for. There are proper limits, it is true, to freedom of speech which the cinema must regard. Its power is too great for irresponsible comment, when circulations like *March of Time's* may run to nine thousand theatres across an explosive world. But it seems sensible for the moment that *March of Time* has won the field for the elementary principles of public discussion. The world, our world, appears suddenly and brightly as an oyster for the opening: for film people—how strangely—worth living in, fighting and making drama about. More important still is the thought of a revitalised citizenship and of a democracy at long last in contact with itself. It seems only foolish that the party politics of blue, pink, red and yellow poke up a nose with every dictum of the censor and emasculate a vital factor in the national well being. But there it is, and we have only begun to face the issue now. Says Paul Valery "Political conflicts distort and disturb the people's sense of distinction between matters of importance and matters of urgency. What is vital is disguised as what is merely a matter of well being; the ulterior is disguised by the imminent; the badly needed by what is readily felt. All that touches practical politics is necessarily superficial."

CINEMA *in the* SERVICE *of* RELIGION

by

The FILM COUNCIL

Quietly the churches have been entering the field of film production. With forty films a year and more than forty thousand halls at their disposal, they become a factor of ever-growing importance in the story of British cinema. This is the first public summary of their work.

RECENT efforts to organise and supply films for the vast market represented by the innumerable churches, parish halls, missions and religious social service institutions in this country, have proceeded at such pace and attained such remarkable results that it is of interest to discover the organisations and aims behind them. If we leave aside the wider problem of the attitude of the churches to films in general and confine ourselves to the sphere of non-theatrical distribution, we are mainly concerned with the activities of two organisations: the *Religious Film Society* and the *Catholic Film Society*. Both are frankly propaganda organisations. The Religious Film Society was founded in 1933 to sponsor the use of the film "in the service of Christ and His Church." It is an inter-denominational organisation mainly supported by the Anglican and Nonconformist churches. The Catholic Film Society was formed in 1934 "with the object of teaching Catholic doctrine through the medium of the film" in collaboration with the Catholic Truth Society.

The Religious Film Society is a voluntary, non-commercial organisation drawing its revenue from personal donations, contributions from churches and the subscriptions, ranging from half-a-guinea a year upwards, of the 300 odd members of its fund-raising body known as the "Guild of Light." Its main officers are Thomas E. Marks, J.P., A.S.I., Chairman; J. Arthur Rank, D.L., J.P., Hon Treasurer; Rev. B. Gregory, D.Litt., Hon. Secretary; and Rev. S. W. Edwards, General Secretary. The financial resources of this body are indicated by the fact that up to 1936 it spent over £18,000 on the production of its first five sound films (three 2 reelers, one 3 and one 4-reeler) "mainly through the generous financial assistance of Mr. J. Arthur Rank." In 1936 a wide fund-raising campaign was initiated with the object of establishing a central institution with studios, training facilities, administrative headquarters, etc.

The R.F.S. works in the closest collaboration with the *Cinema Christian Council*, founded in May 1935 under the auspices of the Archbishop of Canterbury, who is also its president, its vice-presidents being the Archbishop of York, the President of the National Free Church Council and the Moderator of the Federal Council of the Evangelical Free Churches. Sir James Marchant, Mr. F. W. Baker and Mr. John Maxwell act as hon. advisers to this body which also received a grant of £500 from the governors of the B.F.I. in 1935/6. While the C.C.C. is mainly concerned with the wider aspects of the attitude of the churches to films, it also established an experimental production unit, known as the "C" Unit. The formal fusion of the Religious Film Society and the Cinema Christian Council is stated to be imminent. These organisations collaborating with the object of establishing a central institution, with studio, training facilities, administrative headquarters, etc.

The Catholic Film Society is "purely an amateur Society" working in two units, production and projection, and also hiring out its films through the Catholic Truth Society film library. Its president is the Rt. Rev. Francis McNulty, Bishop of Nottingham, its chairman the Rev. Ferdinand Valentine, O.P. Membership is open to all catholic amateurs, ordinary members paying 10/-, associate members 2/6 annually. Its additional revenue is derived from private donations, the hiring fees from its film displays (2 gns. for a 2 hour programme, 30/- for 1½ hour programmes), and from the receipts of shows organised on its own account.

Joseph Arthur Rank, D.L., J.P.

Production Activities

The first five films of the Religious Film Society, already mentioned were produced by arrangement with commercial studios at an average cost of from £3,000 to £4,000. About 15 months ago the society began to set up its own production unit with technical equipment for 35 mm. sound production using the Wray-Coussell recording system. This unit has already produced one film and has two others under production at the present time, while the making of additional films is supported by the society through the supply of film stock to missionaries abroad and similar persons. The society is at present negotiating for the acquisition of premises in South London to be used as a fully equipped studio.

The films already produced in these ways are: *Mastership*, *Inasmuch*, *Barrabas* (2 reels); *Service* (3 reels); *The Common Round* (4 reels); *Peter Smith* (4 reels); *Zambesi Days* (3 reels, 16mm silent); *The Gold of Sheba* (2 reels, silent); *Frontiers of the Kingdom* (2 reels, 16mm silent).

While the last three films are examples of work supplied by missionaries abroad, the following notes taken from the society's catalogue will indicate the character of some of the other films:

"*Inasmuch:* A story from the life of St. Francis of Assisi, with a simple message of love and charity sincerely presented."

"*Service:* George Carter endeavours, with the help of a blind man, Stonnard, to dedicate his life to the service of Christ, but the first time he meets temptation, he falls. His conscience gives him no peace till he has made restitution and his experiences leave him strengthened for a further endeavour to live a life of service."

The two films at present in production are entitled *Te Deum* and *Tyndale*. The former is a documentary presentation of the usage of the Church's oldest hymn, while the latter is a partly docementary, partly biographical film, planned as 5 or 6 reeler, of the life of the Bible translator. Future plans stress the importance of dramatic story films on biblical, church-historical and modern themes, in addition to documentary material. The society is continually receiving scripts for such subjects from the most varied sources, and about a hundred offers of service on a non-commercial basis from technicians and actors have been made to it since the establishment of its own unit.

The "C" Unit of the Cinema Christian Council has produced the following films (all 16mm silent):

Lost Opportunities (1 reel); *Newsreel* (holiday, nursery school, religious conference etc., scenes, 1 reel); *Pilots* (2 reels); *Tiny Feet* (2 reels); *The Royal Scot* (1 reel); *York* (1 reel).

Michelangelo's Creation of Man, from the Sistine Chapel

The unit was planned as an amateur body producing silent substandard films, suitable for the illustration of sermons and for use in mission halls. A church hall in Poplar has been fitted as a studio for it. While the appeal of some of these films is similar to that of the R.F.S. list, a somewhat different approach is indicated in the following:

"*Pilots:* Document of the River Thames River Pilots and Channel Pilots, and the purpose of its making is to provide a mental stimulus and background to an address on the necessity of a spiritual Pilot."

"*York:* Documentary film suitable for church services. Notes can be supplied. Aim to show that Christianity is an 'abiding presence.' The Walls, Bars, and River are shown—also the Minster at which the convocation is meeting. Outside notice of Memorial to King George V and Proclamation is read on steps."

The *Missionary Film Committee* has produced films on Africa, India, China, Japan and Palestine, one of which is also available as a 35 mm sound film.

Turning from the protestant group to the Catholic Film Society, we find a list of about a dozen silent 16mm films, all except one (which was obtained from America) having been produced by various amateur members of this organisation. The films are illustrations of the Sacraments, of the lives of the religious orders, or documentaries of more general religious interest, seven of them were produced in 1936.

The titles are: *Baptism*, *Sick Call*, *Morning Offering*, *Matrimony*, *Retreats for Boys*, *Night Prayers*, *Dominican Mass*, *Dominicans of Woodchester*, *Mount Melleray*, *Just for To-day*, *Franciscans of Guildford*, *Aran of the Saints*. (The film *The Holy Mass* is an American production).

The following notes will illustrate the general character of the "sacrament" series:

"*Sacrament of Holy Matrimony:* Made by Fr. Francis Young and entirely acted by parishioners of the Catholic Church at Downham, Kent. The film shows the circumstances attending mixed marriage and marriage in a registry office, which is plainly condemned as 'Disobedience to God,' and then proceeds to show the details of Nuptial Mass."

The society is at present producing a film on Catholic Youth in Industry, to be called *Great Awakening*. "Mr. Terence McArdle, the producer, explains that the intention is to create interest in England for a movement similar to the J.O.C. (Jeunes Ouvriers Catholiques) in Belgium, adapted, of course, to national temperament and requirements. An English Catholic Industrial Club for Young Workers, providing opportunities for exchange of ideas, for sport and for social activities would be at least one way of combating the ever active Communist propaganda and would give the young Catholic in factory and workshop a sense of background and support against the all-powerful weapon so difficult for youth to withstand—ridicule" (announcement of the C.F.S.).

Distribution

The distribution activities of both the main groups include the maintenance of film libraries from which owners of projectors can hire films and of demonstration services in which operators with projectors provide complete programmes for non-equipped halls.

The library of the protestant group at present contains some 25 films, including some produced outside the group, especially the silent version of *Livingstone*—this is stated to be the most popular picture in the whole library—and *The Ancient City of Canterbury*.

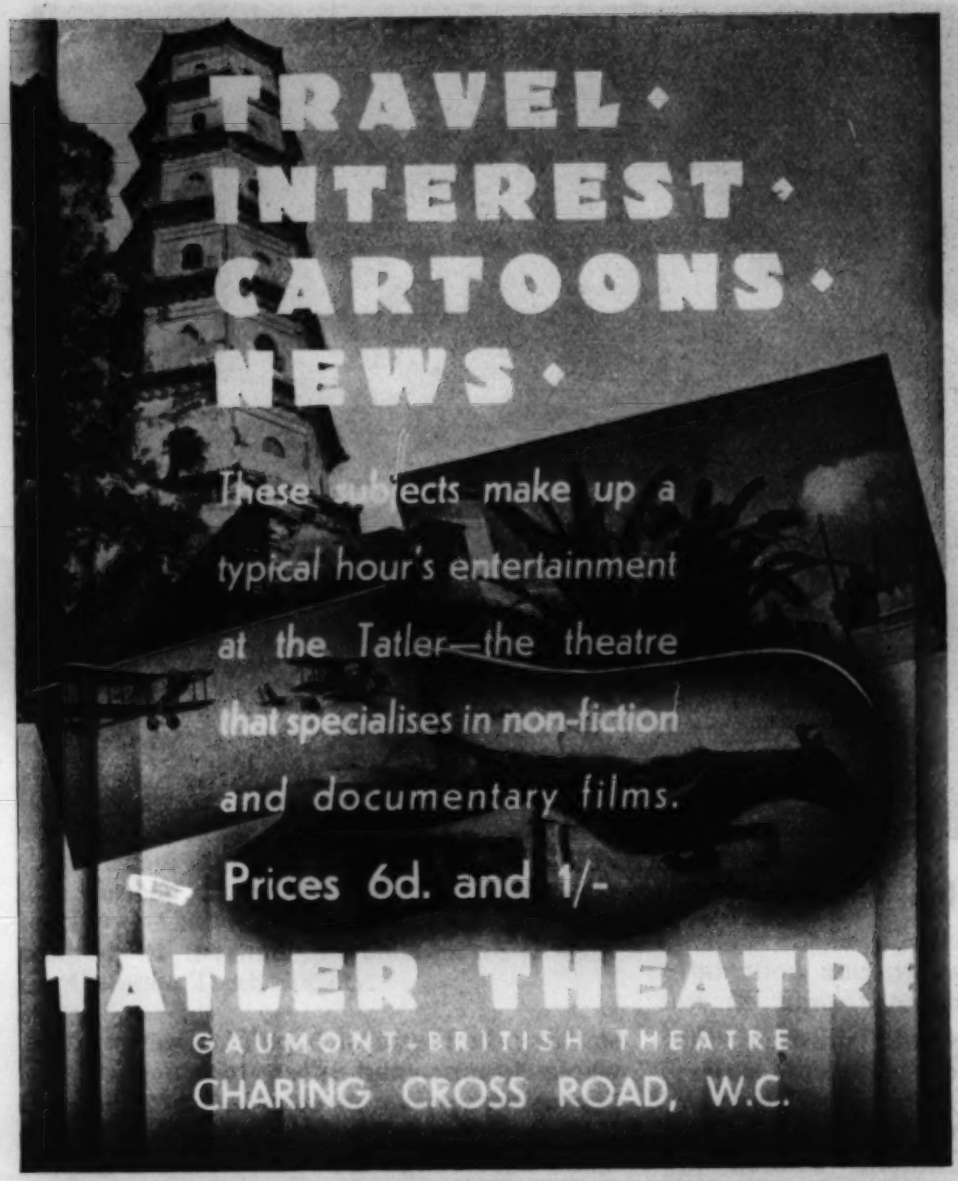
During the current season the R.F.S. has made an arrangement with *Sound Services Ltd.* who have already given 1,800 shows of a set programme in churches, mission halls, etc., throughout the country.

Grants for Projectors

The R.F.S., moreover, directly assists churches and similar institutions who desire to purchase projectors. Since its foundation it has made about 120 monetary grants for this purpose. The number of such institutions at present equipped is stated to be considerable, the society's secretary knows of some 600, but there must be many more.

During the season 1935/6 a total of 1,740 reels were hired from the Catholic Truth Society film library, the displays of which were seen by over 30,000 people. During the same period the C.F.S. arranged 60 displays through their own projectors, and the number of these shows will be more than double during the present season (24 displays were given in January this year, as compared with 11 in 1936). In addition the society has arranged 5 displays on its own account in various town halls in Greater London. Finally there are regular monthly meetings with lectures and films shows in a London hall.

The R.F.S. is in correspondence with churches, etc., in some 33 other countries, including the Dominions, and has supplied copies of its films to Canada, New Zealand and South Africa. The Catholic Film Society is in contact with a similar movement in Belgium.



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The National Pulse Beats in the Second-Feature

One is inclined, in reviewing the trend of films shown in this country, to consider only the big feature films as important. But for drawing conclusions bearing on social content, the second feature film is more reliable than the epic or feature picture.

The latter is generally a modish affair, elaborately unself-conscious, and baffling the sociologist with suave self-contradiction and paradox. The second feature, however, is a more spontaneous matter, springing from the eager desire of the producer to make cheap films that will sell. In these he is inclined to select a formula, based on some apparent popular need, and an indication of the national pulse.

The two national pulses of England and America, reflected in the second features are entirely different. For some reason or other the English Producer has decided that English audiences dislike any sort of realism, while the American producer concentrates on drawing his characterization, if not his situations, from life.

The English second feature is practically always frenziedly upper class. If it is a comedy, it is peopled with grotesque characters with whose facetious horseplay one is meant to maintain sympathy. Members of the aristocracy are presented with the intelligence of apes and a far lower moral standard. Their sense of humour finds an outlet in tiresome horseplay reminiscent of the dormitory rag. The mirthful *pièce de résistance* is the spectacle of the hero dressing up as a woman.

These characters do not live, and are not meant to live. Their imbecilities and their false beards are part of a monstrous charade which apparently hypnotise the public into troubled laughter. The fact that Lords and Honourables (provided with suitably atrocious dialogue) are presented in hideously ludicrous situations undoubtedly provides the easy-going public with a certain satisfaction that they do not live in manor houses, and talk and think like the residents of country seats.

It is worthwhile to quote the story summary of a British second feature film.

"*Jack Lawson is told by his mother to marry Ann Clifton, an heiress. He is actually in love with a girl called Betty Painton, and makes his friend Bob propose to Ann. Bob makes a mess of the job. Jack finds that he is officially betrothed to Ann. Jack and Bob retire to their country retreat and Betty and her brother (David) join them. Jack's mother is by now suspicious. Bob pretends to have jaundice and telegrams are sent to her to scare her away. But she arrives. So Betty and David pretend to be a nurse and doctor. Complications heighten, but all ends happily with Jack and Betty (who turns out to be an heiress) marrying, with Bob and Ann following suit.*"

Another characteristic of the British comedy (as in the *Compulsory Wife*: Warner) is in the sex-complication. An unmarried pair find themselves in close propinquity. Immediately the characters become inessential as characters, and serve as arch strip-teasers, undressing in immense bedrooms. There is never any reality in the proceedings. This is the crudest example of giving the public what it wants at the expense of realistic narrative.

The charade atmosphere not only embraces fun and bedrooms but decides the value of "crook" dramas. We are always in a nest of hollow gentlemen with immense incomes, living or dying in large libraries of sumptuously furnished country houses. The women try painstakingly to be sophisticated, when they have nothing to be sophisticated about. The drama is built upon an entirely synthetic structure, relying upon its power to bluff the public, rather than to construct values for it.

The American second feature film usually draws its characters from life. They are human beings, not pegs for "funny dialogue."

The American second feature draws on the mass man and woman to represent the issues of their stories. Salesmen, Plumbers, Engineers, and workers of all descriptions realistically go about their business as though it was their business and they lived by it. We are taken with ease from hotel to kitchen, from theatre lobby to road gang. The films may not be in many respects remarkable, but they abound with people, who compared with the British Quota-ghosts, are terribly alive. They seem to have a skeleton, and a brain and a purpose.

The second feature films, given human treatment, may become best features (as in the case of *The Thin Man*). This is because the producer has decided to use intelligence in the treatment of his subject, in his casting and his general use of the film medium. He has not employed a formula, the box-office formula for laughter or tears, but he has real enthusiasm for the potentialities of his story and his medium. He has not allowed himself to be limited by the "second feature" mentality.

There is no reason in the world why any subject, made for however relatively small a sum, should not equal the most ambitious epic. It is a mere question of values. When the second feature producer turns to real people for his characterization, he will make a real picture. When he refuses to employ clichés and artificial situations, and determines to get down to earth, he is already on the way to making a first-class film, if not a first-feature one. The nominal distinction should not worry him in the least.

Historical Biography

The list of historical biography films published in the March issue of *W.F.N.* has caused a lively correspondence from readers eager to share with us their specialised knowledge on the subject. We are very grateful for their interest and, for future use, shall welcome any corrections or additions our readers may contribute.

Conceived as a purely preliminary summary to accompany the article discussing the recent biography craze in the same issue, the list was a tentative one. One of the most serious omissions, due to the source from which much of the earlier information had to be taken—the successive issues of the *Kinematograph Yearbook*—is that of the director in many of the earlier productions. In this way the pioneer work of Maurice Elvey, *e.g.*, for historical films in England, remained completely unnoted. Again, in the absence of personal knowledge of many of the older films a good deal of research is still required to make the list consistent in its definition of historical biography.

We hope, however, that the start we have made will lead to a satisfactory result and that, with the help of its readers, *W.F.N.* will soon be able to publish in a special leaflet a more detailed and consistent guide to a sphere of the film as vast, as it is interesting. The publication of this leaflet will be announced on its completion and copies will be available on request.

Bound volumes of the first twelve issues of *W.F.N.* may be obtained from The World Film News, 217-218 Temple Chambers, Temple Avenue, E.C.4, price £1. 1*s.* post free, or 7*s.* 6*d.* post free if copies are supplied. Back numbers are available.

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PEOPLE OF THE STUDIOS

Denham

Bicycle for Two, an all-colour musical, is to be made by Victor Saville and presented by London Films. The story, written by R. C. Sheriff from an original idea of Alexander Korda, deals with the Naughty Nineties; but although a costume piece, it will be treated with modern musical technique, slick dialogue and orchestration in modern rhythm.

Action for Slander, first picture on the new Denham production schedule, was adapted from Mary Borden's novel by Miles Malleson and Ian Dalrymple. The cast is headed by Clive Brook. Victor Saville directs.

The Squeaker, Edgar Wallace thriller now shooting, sets a new, and perhaps safe line for Korda. Two stars—Edmund Lowe and Elizabeth Allan—have been brought over from the States, and Sebastian Shaw also plays. Bryan Wallace wrote the script, and William K. Howard, responsible for *Fire Over England*, is directing.

Herbert Wilcox, production chief at Pinewood, has made a move towards co-operation by filming *Victoria the Great* at Denham. He has also been negotiating with Ned Depinet of R.K.O. Radio, and a deal has been concluded by which the film will be distributed by Radio throughout the world, with the exception of Germany.

Wilcox himself directs *Victoria the Great*, which concentrates on the intimate love story of the young Victoria (Anna Neagle) and Prince Albert (Anton Walbrook), and finishes with a pageant of the events of the reign, to be filmed in technicolor.

Ned Mann, former chief of Denham's special effects department, left recently for a holiday in the U.S.A. He will return later in the year as associate producer with Korda, and work on a picture tentatively titled *The Steel Line*. Lawrence Buler, who invented many of the *Things to Come* models, will be the new special effects chief.

Pinewood

With the whole unit back from the Egyptian desert where seven weeks location work has been completed, studio work began early in April on the Capitol-Buckingham film *Jericho*, with Paul Robeson, Henry Wilcoxon, Wallace Ford and Princess Kouka. The film exposed in the desert was processed almost within the shadow of the Pyramids, and the "rushes" viewed in a hall covered with ancient tapestries, but equipped with Western Electric Wide Range. Thornton Freeland, who made *Flying Down to Rio*, *The Amateur Gentleman* and *Accused*, is directing and Walter Futter producing; John Boyle is at the cameras. Musical numbers by Michael Carr and Jimmy Kennedy.

New Jessie Matthews picture *Gangway*, under Sonnie Hale's direction, will soon be ready for cutting.

Elstree

Associated British Picture Corporation has recently completed *Radio Revue of* 1937, a musical on the Hollywood pattern. Walter Mycroft produced, and Graham Cutts, responsible for *Aren't Men Beasts*, directed. The cast includes Buddy Rogers, June Clyde, Claire Luce, Zelma O'Neill, Jack Jackson and his Band, Jack Melford and Oliver Wakefield. Michael Carr, composer of "Did Your Mother Come from Ireland," "Misty Islands of the Highlands," "Cowboy" and "Old Faithful," wrote the music in co-operation with Jimmy Kennedy.

Isleworth

Criterion have preparations in hand for a re-start of *Flodden Field*, Scottish border story which was begun last year. Director Tay Garnett is at present making various back-projection seascapes, aided by his wife Helga Moray, one-time Hollywood star and reputed to be the only expert camera-woman in the world.

Raoul Walsh, director of *Thief of Bagdad*, *What Price Glory*, *The Bowery* and *Jump for Glory*, is back in England from Hollywood to make another film for Criterion.

Beaconsfield

As yet untitled, Tudor Film's production "No. 5" went on the floor last month. The Marquess of Ely, a director of the company, is producing, and Herbert Brenon directs. Jean Gillie and Bernard Nedell are the stars.

Following its completion, a new Sandy Powell subject is scheduled by British Lion, to be made in conjunction with Tom Arnold.

Ealing

Edmond Greville, the English-French director of *Marchand D'Armour*, has returned to English studios. He is making *Brief Ecstasy* for Phoenix Films. Paul Lukas, Hungarian-born Hollywood actor, plays the lead, and Hugh Perceval produces.

Wembley

Confidentially Yours with Naughton and Gold is now in production.

Cricklewood

Dallas Bower, late assistant to Dr. Paul Czinner and now television producer at Alexandra Palace, is producing a film here for television propaganda purposes. Sponsored by the B.B.C., it will be an elaborate production dealing with the history of television. All settings used in the production will be specially constructed with a view to their future use at Alexandra Palace in the ordinary televised programmes.

Alan Lawson, chief cameraman to Baird television, originally cameraman at A.T.P. Studios, will be responsible for photography.

Teddington

Irving Asher is producing *Change for a Sovereign* (original title *Sand in the Sugar*), written by and starring Sir Seymour Hicks.

* * *

"Midnight With the Stars," variety-revue staged by the Cinematograph Trade Benevolent Fund, will take place at the Empire Theatre, Leicester Square, on May 6th. Those who have agreed to appear include Annabella, Yvonne Arnaud, Leslie Banks, Binnie Barnes, Jack Buchanan, Tullio Carminati, Claude Dampier, Tamara Desni, Flanagan and Allen, George Formby, Robertson Hare, Gordon Harker, Will Hay, Leslie Henson, Sydney Howard, Gertrude Lawrence, Vivien Leigh, Ralph Lynn, Gina Malo, Jessie Matthews, Naughton and Gold, Nervo and Knox, Laurence Olivier, Vic Oliver, Lilli Palmer, Nova Pilbeam, Flora Robson, Conrad Veidt and Tom Walls. These names, however, will be supplemented by others. Tickets range from 5/- to 10 guineas, and it is hoped to raise £15,000 on behalf of the fund.

People of the Studios (contd.)

America

Hunt Stromberg, responsible for the forthcoming *Night Must Fall*, is to produce a Jeanette McDonald film—*The Firefly*.

* * *

Sidney Franklin, director of *The Good Earth*, has signed a new contract with M.G.M. Franklin has been associated with the company for many years, and directed *The Barretts of Wimpole Street*, *Reunion in Vienna*, *Smilin' Through* and *Private Lives*.

W. S. Van Dyke has also re-signed with M.G.M. His *Thin Man* won the Academy Prize in 1935: his latest pictures—*After the Thin Man*, *San Francisco* and *Man in Possession*.

Franchot Tone and Spencer Tracy are in his present film *They Gave Him a Gun*.

* * *

Interest at Paramount has been centred chiefly on the new picture *Angel*, which began early last month. After *Knight Without Armour*, Marlene Dietrich returns once again to the direction of Ernst Lubitsch. The action of the film takes place in Paris and London, and cameramen have been in England taking shots of Ascot race course and the departure platform at Victoria, from which to re-construct sets in Hollywood.

Paramount's line-up for the coming season also includes a group of series subjects. At the moment it has in production a *Fu Manchu* series, with Akim Tamiroff as Fu; a group of Sophie Lang "female Raffles" thrillers for Gail Patrick; a sequence of stories for Lynne Overman and Roscoe Karns, who continue as they started in *Murder Goes to College* (present film: *Murder Goes to Jail*); more Bulldog Drummond stories with Kay Milland in the title rôle; further Zane Grey adventures with Larry Crabbe; and more of the *Hopalong Cassidy* action romances with Bill Boyd.

* * *

In competition with nearly every other producer in Hollywood, Walter Wanger has secured screen rights of the *Saturday Evening Post* serial "Stand In," written by Clarence Buddington Kelland, author of "Mr. Deeds." The story is of Hollywood, and Wanger has been searching for counterparts of famous stars to give an atmosphere of reality. Leslie Howard is to play the lead.

* * *

First of three biographical films of famous composers scheduled in Hollywood will be *Chopin*, to be made at Columbia. Frank Capra starts direction on June 1st, with Francis Lederer. Sidney Buchman is now working on the script.

* * *

Fred Astaire and Carol Lombard, reputed to be the highest salaried team in Hollywood, co-star in *Damsel in Distress*. Picture starts after Astaire finishes *Shall We Dance*, in which he appears with Ginger Rogers. Miss Lombard will be temporarily released from her Paramount contract, calling for nine pictures in three years.

* * *

A spate of civil war stories is being prepared in Hollywood. Following the announcements that Paramount were filming *Gettysburg* and Selznick International had bought the rights of *Gone with the Wind*, three other lots began a hunt for stories with a similar background. M.G.M. plans a remake of *The Crisis* (originally produced in 1916) and Warners have quickened activity on *Jezebel*. Twentieth Century-Fox is also interested, although their Shirley Temple picture *The Littlest Rebel* had a Blue and Grey background.

Gettysburg, $1,000,000 picture of the three-day battle, will be produced by Albert Lewin, associated for many years with the late Irving Thalberg. This is his first picture under the Paramount banner. Henry Hathaway, famous for his *Lives of a Bengal Lancer*, will direct, with American playwright Clifford Odets writing the screen play and dialogue from an adaption of McKinlay Kantor's book. Fred MacMurray is set for the lead.

Gone With the Wind, novel by Margaret Mitchell which David Selznick secured after scanning the galley proofs and which is now considered the most valuable book property in Hollywood, is to be filmed by director George Cukor. After completing it, Cukor announces he will direct Garbo in her first comedy.

* * *

Sam Goldwyn has scheduled eight pictures for 1937, to cost £2,000,000, which he personally will supervise and finance. *Woman Chases Man*, with Miriam Hopkins and Joel McCrea, is the first on the list; director: John G. Blystone. Preparations are complete for production of *Hurricane*, to feature Margo and Raymond Massey and written by the authors of *Mutiny on the Bounty*. The film is budgeted to cost £300,000, and will bring together the team responsible for *The Informer*—director John Ford and script writer Dudley Nichols. Much of the film is to be shot in settings of the South Sea Islands.

At the same time Goldwyn will make *Stella Dallas*, with Barbara Stanwyck and John Boles. King Vidor, last associated with Goldwyn for *Street Scene* will be borrowed from Paramount to direct. To follow is *Dead End*, study of gangster life, with Sylvia Sydney, Joel McCrea and Humphrey Bogart. It is adapted from the New York stage success for which Goldwyn payed £33,000. Later will come *The Goldwyn Follies*, a costly musical with Adolphe Menjou.

Gary Cooper's first film under his Goldwyn contract will be *The Adventures of Marco Polo*, which Douglas Fairbanks Senior will co-produce. Cooper will then play with Merle Oberon in a film for which Frederick Lonsdale is writing the script.

* * *

Hollywood's latest title changes: *The Woman's Touch* to *Woman Chases Man*; *A New Trail Ahead* becomes *Two-Gun Law;* the Leslie Howard-Olivia de Haviland picture, *The Love Derby*, is now *He Wouldn't Get Married; Skidding* has been altered to *A Family Affair; Dead Yesterday* is to be released as *The Great Hospital Mystery*.

* * *

The following are translations of American titles :—

No More Ladies—La Femme de sa Vie.
She Married Her Boss—Mon Mari le Patron.
She Couldn't Take It—La Manière Forte.
Love Before Breakfast—Ce Que Femme Veut.
Early to Bed—Vingt Ans de Fiancailles.

* * *

When *Camille* was still at the Empire, production was well advanced on *Madame Walewska*. Greta Garbo, who as a rule takes long holidays

Back to Lubitsch

between her pictures, plays Marie Walewska, whose love affair with Napoleon is one of the most romantic episodes in the First Consul's career. Charles Boyer, recently seen in *Mayerling*, *The Garden of Allah* and *History is Made at Night*, plays Napoleon, and Reginald Owen is Talleyrand. Screen play by S. N. Behrman is from a novel by Gasiorowski. Clarence Brown directs and Bernard Hyman produces.

* * *

Buddy Ebson is once again with Metro-Goldwyn for comedy dance numbers in the new edition of *Broadway Melody*. Sid Silvers and Jack McGowan wrote the original story, and the latter the screen play. The principal names are Eleanor Powell, Robert Taylor, Binnie Barnes and Sophie Tucker.

* * *

Four days shooting behind *Broadway Melody of* 1937 is *The Emperor's Candlesticks*, Baroness Orczy novel at Metro studios, co-starring Luise Rainer and William Powell for the third time. George Fitzmaurice is the director, and John Considine Junior producer.

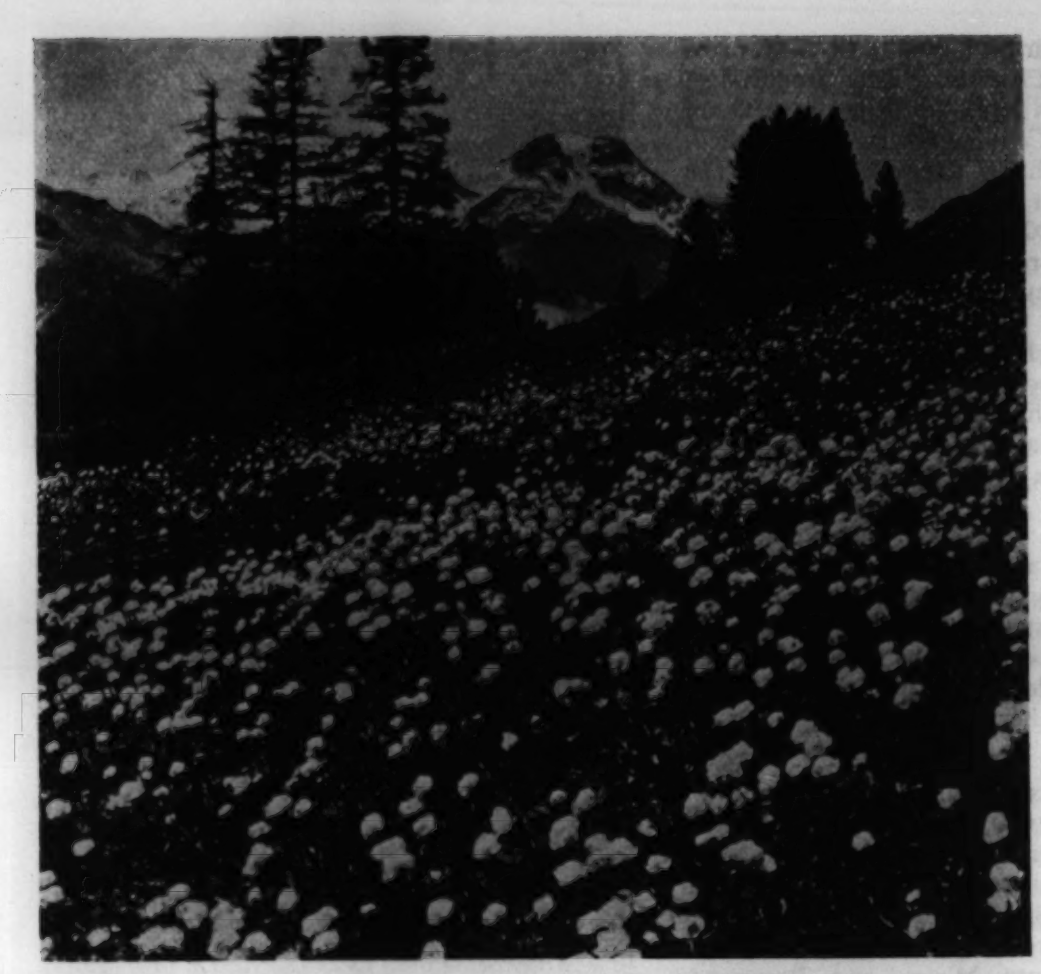
* * *

France

Pepé Le Moko is one of the most interesting films made in France for a long time. Although the whole film was shot in the studio on a single large set, it reproduces the authentic atmosphere of North Africa. The story is simple—the efforts of the French Police to entice Pepé, the gangster, out of his lair in the Kasbah. It moves rapidly and with infinite ingenuity. Pepé is perfectly played by Jean Gabin. The director is Duvivier.

Berthold Bartosch is making a new film in Paris, which will probably be finished in September. It is in Gasparcolor and the subject is The Creation of the World. In making this film, Bartosch is fulfilling a wish that he has had for many years. His colour effects which are most remarkable are based as far as possible on the stained glass in Chartres Cathedral.

Alexieff, the trick film maker, has been working on a number of advertisement pictures in Gasparcolor, for Paris firms. He works in France, but recently spent three months in Berlin.



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People of the Studios (cont.)

Austria

The Tobis studios in Vienna have recently re-opened, and two films are in production. Director E. W. Emo is making *Happiest Couple* with Wolf Albach Retty. Karl Lamac is shooting *Peter in the Snow* with Traudl Stark.

Italy

Italy's new " Hollywood" recently broke into headlines when Mussolini paid it a visit and his son Vittorio wrote an article in a popular fan magazine, expressing a hope for the industry.

Of the 5,000,000 square feet of ground that constitute the Roman Film City, about a fifth is now covered with buildings in various stages of construction. The Duce made a tour of the entire premises. He was cheered by 1,500 workmen and thanked by picture executives for his boost to the industry.

* * *

Following a recent Chino-Italian pact for reciprocity on matters of film policy, the Italian Government has banned *The General Died at Dawn*. The Chinese legation objected to several sequences.

Finland

Nyrki Tapiovaara, member of Helsingfors' art group, has answered the critics of *Fredlös* with *Juha*, a new film of the Finnish border.

Beloved of Helsingfors children for his brilliant waistcoats, Panama hat and yellow socks, Tapiovaara has previously devoted his time to travelogues and documentaries. For *Juha*, his first full length film, he chose a well-known Finnish story of an old husband whose young wife is loved by a handsome Russian; the magnificent scenery of northern Finland forms the setting. Northern critics have high praise for the film. Of particular interest, is the director's approach to political and social problems.

Mexico

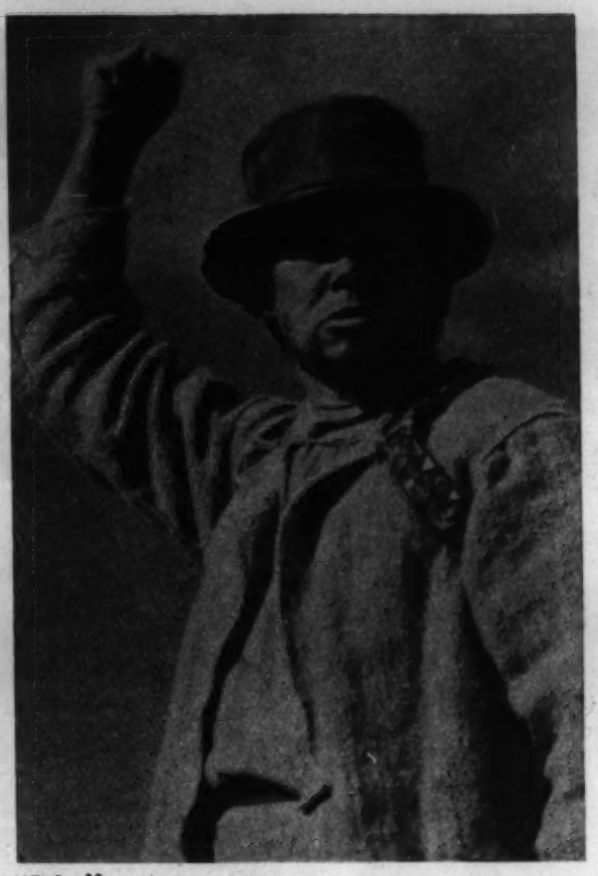
Felipe Mier, who left Warners two years ago to start a producing unit with his brother Fernando, has promised four feature films, and Juan Pazet, head of a producing company bearing his name, has forecast "continuous production" starting this month.

Two big pictures at present in production are *Chicos de la Prensa* ("Press Boys"), at the Clasa studios, and *No te Enganes Corazon* ("Don't Deceive My Heart").

Norway

George W. Willoughby, a young Norwegian, has been given the job of making a historical film of Polar Exploration, to be shown at the International Polar Exhibition in Bergen in 1940. The film will take three years to make and will be six reels in length. Willoughby is leaving shortly for Arctic territory where he will have the co-operation of the Norwegian Government in re-staging historical episodes and filming in general. He will not use professional actors, and will take a crew of only two or three men. Sound will be added in the studio later.

Willoughby has recently been in London investigating the possibility of completing the film in England, as sound facilities in Norway



"Juha"

are hard to obtain. All the film will be developed in Norway, however, as, strangely enough, laboratory costs are very much lower than here.

Germany

While the Tobis, Grünewald, Templehof and Terra studios are in and near Berlin, traditional film ground in Germany is at Neubabelsberg where Ufa, recently taken over by the Government, claims to have studios and equipment that make poor relations of Denham and Pinewood. Work is now finishing on the last production of the season—a satirical comedy entitled *Mein Sohn, der Herr Minister* ("My Son, the Minister"), and the 1937/38 season begins with five films: *Patrioten* ("Patriots"), *Wenn Frauen Schweigen* ("When Women are Silent"), *Die Sieben Ohrfeigen* ("Seven Slaps"), *Starke Herzen* ("Stalwart Hearts"), and *Zü Neuen Ufern* ("Upon New Shores").

* * *

Richard Eichberg, Germany's Flaherty, has reported from India that outside shots have been completed for the two films *Der Tiger von Eschnapur* ("The Tiger of Eschnapur") and *Das Indische Grabmal* ("The Indian Tomb").

* * *

Jacques Feyder, of *La Kermesse Héroïque* (London's longest run for a foreign film) and *Knight Without Armour* (Donat-Dietrich), has now answered the call of Germany, and is scheduled to direct a circus film for Tobis, based on an idea of his own. Two versions are to be made: French and German.

* * *

O. E. Lubitz, once producer-manager for Bavaria and Atlanta Films, has formed a company with Styria-Film of Vienna, with offices in Berlin. First of four pictures for this year is *Fair and Warmer*, farce by Avery Hopwood, to be directed by Theo Lingen. Second film to be *Die Fledermaus*, the Strauss operetta. Renate Muller, one-time English star, takes the lead.

MEETINGS AND ACQUAINTANCES

A small man marches into a Parisian salon, his head is shaved in the style of a Prussian officer, the cast of his face is reminiscent of a Gothic mask. He clicks his heels and shakes hands, his face is composed into enigmatic lines. Suddenly, in a faultless American accent, he offers whiskies and sodas. He toys with his glass, he begins to talk, the talk flows like the dialogue in one of those plays that some years ago were called superlative, ironic, caressing and violent by turns. It is barbed one moment with bitterness and swathed in diplomacy the next. It is the talk of a man of many parts. It is the actor ERICH VON STROHEIM.

ERWIN SCHARF, a Hungarian, is one of the leading Continental art Directors. He has worked in Spain, France, Holland, Germany, Switzerland and Austria. Having started in theatre he now does some practical architecture and has flats to his credit in Vienna. He art-directed for Max Ophüls in *The Bartered Bride* (Berlin) and for Kirsanov in *Rapt* (Switzerland), and he is now on his second British picture, a remake of the Viennese film *Man Without a Home*. The first British Film was *Street Singer*. In film, he believes that sets must be designed solely as a background, to give full camera movement ; rather than to be beautiful and static. His latest film was the last made in Madrid before war intervened. The cast was picked from the Spanish players of Fox Hollywood Studios which had given up making films for the South American market as Spanish native production had reached such a high pitch. (Rosita Diaz was one of this group of players, though she was working in Barcelona and not Madrid).

JEAN LODS, the French director, is probably best known for his two lively documentaries—*Le Mile*, the study of an athlete, and *La Seine*.

He now writes to Alberto Cavalcanti—

"I have been nearly two years here in Odessa, where you have just found me out. By request of the authorities, and on Stalin's own initiative, I made a documentary, *A Ma Manière* on Odessa I used the simplest means of expression—the whole time trying as hard as I could to bore as few people as possible.

"The result was a great number of proposals for scenarios for full-length films—some good, some bad, but none that worked out according to my ideas. I refused them all, and went on dutifully with my quest of the golden fleece. How magnificent for a director to be able to refuse scripts!

"For some time the factory has not been at its best. But now a set of marvellous people, full of ideas and with plenty of go, have come in on the direction—in which I take part. I am getting ready a full length film on the youth, who are far the most interesting element in the country,—a film I might almost call 'fantastico-realist.'

"I can't begin till the end of the year. Meanwhile, to set my youthful unit going, I am trying to get together a kind of soviet Mack Sennett company, to make a few short comics over the summer. It's a difficult problem. Can I do it? . . . . "

Tooting *From "Why Aeroplanes Fly" (Longmans Green)*

CINEMAS AND CEMETERIES

An examination of the film goers of a typical London suburb

THE TASTE OF TOOTING by Richard Carr

ONCE synonymous with suburban snobbery, Tooting to-day is a progressive and up-to-date suburb, contrasting favourably with its encircling neighbours, Balham and Wandsworth. As inner-London suburbs go, Tooting is fairly new: not so long ago, green fields abounded where now stand rows and rows of middle-class villas or streets of Council houses. Only in the older part of the suburb are there slums, bad ones too, slowly giving way before a continued and, at times, ferocious anti-slum campaign.

The population to-day is largely lower-middle and working class: the higher-ups have gradually moved further out as Council housing development has brought working-class people from the more crowded parts of London. Now its inhabitants are mainly office, shop, transport, printing and building workers, progressive in opinion and making the suburb a busy, lively and progressive area. It has no industries: unless cinemas and cemeteries be such.

For a population of 39,000 Tooting has seven cinemas. There are of course several others, on the outskirts of surrounding districts, within easy reach. Two of Tooting's seven are "supers," one a cine-news: the others date from earlier days and are correspondingly inadequate.

In old Tooting, there is a cinema which has claimed to be one of the first halls in London to show films. During its chequered career it has been music-hall, theatre, cinema; has closed and re-opened so often that the legend "under new management" might well be engraved on its walls, second in importance only to the cinema's name.

The exact date at which films were first shown at this theatre is uncertain but its type of programme certainly tends to take one back some years in movie history. Names appear on the programme strange to the new generation of cinema-goers. Serials are run here too, serials on the old model in which the hero is left for a whole week suspended over a precipice, or lying helpless before an oncoming express, or at the mercy of relentless enemies. The display bills, contrasting with the modernistic advertising of the "supers," are just long black-lettered lists of films: lists of westerns, of thrillers, of serials, of comedies, films not for an age but for all time.

Besides children and lads, appreciative of exciting films, a small and rather depressed audience visits this cinema. One fancies them lost, hovering helplessly between the cinemas they knew in the ill-lit, novelty days and the new "supers." These are neither the simple, easily satisfied audiences of the pre-war days, nor the sophisticated movie fans of to-day. Perhaps, too old or too tired to go farther than just round the corner to the pictures, or too conservative to accept change, or too dazed and bewildered by the luxury of the super and the speed and complexities of the modern film. Some are people from small provincial towns and villages who find the less luxurious cinema more like home. Much

Suburb of Cinemas (cont.)

of this cinema's custom depends of course on children to whom the cheaper prices are essential or the straight films more interesting.

One of the "supers," Mr. Bernstein's Granada, is the Mecca of cinema-goers for miles round, though its regular patronage is built of Tooting people. It opens at twelve, and for sixpence, in the afternoon, you can sit in a comfortable seat in luxurious surroundings and get somewhere around three and a half hours of entertainment. Two full-length films, a newsreel, a comedy cartoon or short and stage shows varying from straightforward acts to "sensations" and "circuses" at holiday times. No circus being complete without horses, elephants, and acrobats, even these are to be seen on the Granada stage at Christmas time.

Mr. Bernstein treats his patrons well: offers them substantial fare, good seating and reasonable prices and asks their opinions on films and stars regularly. There are minor criticisms though; the length of the programme means that the last performance starts around seven-thirty, sometimes a few minutes earlier or later. For men or women some distance from their work, or for shop-assistants in the area, this means missing part of the performance: even for those who can with a scramble get there round about seven, there is often a long wait outside in the cold, or standing inside, none too pleasant after a day's work. This applies chiefly to the cheaper seats, the one-and-three and the ninepennies and it is worth Mr. Bernstein's while to give this some attention.

Repertory

Perhaps the best comment on this is provided by the success of Tooting's newest venture: The Classic, a repertory cinema, where you can see the films you missed or those you liked well enough to see again. This cinema gives a two-and-a-half-hour show, one price only downstairs, sixpence. It was formerly a struggling independent cinema, bad lighting, bad screening, and bad sound diminishing its custom, its programmes being consequently limited. It has been renovated outside and in, seating and screening greatly improved, though the old structure has prevented it being all it should. One full length film is shown, the rest of the programme being made up of shorts, colour cartoons and news.

It opened with *David Copperfield*; went on to *Little Giant*, the Edward G. Robinson success; *Ruggles of Red Gap; Bengal Lancer*; *Top Hat; If I Had a Million; Desire;* and *The Informer*. Its future programmes include *Crime Without Passion; Design for Living;* and *Viva Villa*. The highest of high-brow cinema-goers could hardly better this list within the limitations imposed. So far the attendances have been unusually good, showing increased appreciation of good films and a growing preference for a shorter programme. The mammoth programme is all right for the family outing, for an entire evening out, but for the late workers, a show starting at 8.30 gives time for a meal and allows a comfortable evening.

Audiences in this suburb vary greatly, both in size and in behaviour. Holiday shows, especially the Christmas circuses, bring crowds of children, mothers and fathers. They enjoy almost everything and applaud the stage acts with tremendous gusto. On the other hand gangster, tough-guy and western pictures bring a larger number of men than women to the cinema. The Shirley Temple type of film brings women and youngster. Recent successes have been *Texas Rangers, Bullets or Ballots, Rhythm on the Range, San Francisco, Swing Time, My Man Godfrey, Manhattan Madness, The Great Ziegfeld*, and *Libelled Lady*.

Speed, Action and Fast Dialogue

Differences in taste are noticeable: the audience in one of the smaller cinemas, catering mostly for working-class people, is much more responsive to speed, action, and fast dialogue than in the cinemas attended mainly by families, by women and by young girls, or middle-class people. Love stories get better response from the women of all classes. The Granada is a combination of lower middle-class and working-class audiences of the family type, and does fairly well with Shirley Temple and George Arliss for example; but an increase of men in the audience is very noticeable when a film like *Texas Rangers, Bullets or Ballots*, or *Mutiny on the Bounty* is shown. In the cinema where there is a tougher audience, much fidgeting and talking goes on during British pictures and most films of a purely love-interest type. With such audiences action pictures, good musicals, and good dialogue find an appreciative audience. The idols are Spencer Tracey, James Cagney, Edward G. Robinson, Gary Cooper, and, in comedy films, W. C. Fields and Laurel and Hardy.

The Cine-news represents a real experiment, for the news-theatre has, in the past, got its chief support in the centre of towns, where many people have an hour to spare or to occupy. In a suburb, it does not invite the same support, the only attractions being newsreels of big races, fights, and other sporting events. A certain amount of custom is received as a result of nearby cinemas being crowded. In the main, the response has not been overwhelming. Whether local news items offer a means of building support remains to be seen, but it has to be remembered that the main attractions of the Cine-news—its cartoons and its newsreels—are often showing at the main cinemas as well.

Progressive Taste

Tooting provides much of interest and encouragement to the progressive cinemagoers or worker. Tip-top films are invariably well supported if shown under satisfactory conditions. The shifting of audiences from cinema to cinema corresponds strikingly to the merits of the film showing, save for such exceptional periods as holidays.

That there is a large and rapidly growing audience for the best type of film is strongly demonstrated by the likes and dislikes of Tooting audiences.

This series of articles on film-taste throughout Britain will be continued.

GOSSIP . . .

● **BRIGHT OUTLOOK** Cinema Management, new trade monthly acclaimed by all as first rate. . . .

● **LOW WARREN . . .** (pioneer and once owner of "Kinematograph Weekly") said: It is so interesting throughout, thoroughly practical and should appeal strongly to managers. . . .

● **GAYNE DEXTER** . . . (ace publicist for Warner Brothers) says: Congratulations on first issue of Cinema Management which should serve a very definite purpose in the exploitation field. . . .

● **PANIC NOTE** . . . Capra arrived—Capra departed—Smiles then tears from all screen writers, self included. . . .

● **DO YOU REMEMBER?** . . . You're ignorant if you don't . . . remember the old days when 10 was a full house . . . read *Low Warren's* article in May Cinema Management. . . .

● **VIOLENT OUTBURST** . . . Gibson Harris raving about "Graft" in May Cinema Management and doing a good set of reviews at the same time. . . .

● **LOOK OUT FOR SPARKS** . . . *World's Press News* boxed Campbell Gifford's challenge to Film Critics in April C.M. . . . C. G. reputed to be going abroad . . . Spain? . . .

● **IMMODESTY** . . . Gossip in May Cinema. . . .

WE APOLOGISE to readers of WORLD FILM NEWS for the foregoing, but owing to some unfortunate mistake the request for this copy was secured by our Gossip writer and discovered when it was too late to alter it—we will see to it that nothing like this occurs again. Just in case you should want a copy of Cinema Management send 8*d*. in stamps to CINEMA MANAGEMENT, 6 Tower Hill, E.C.3.

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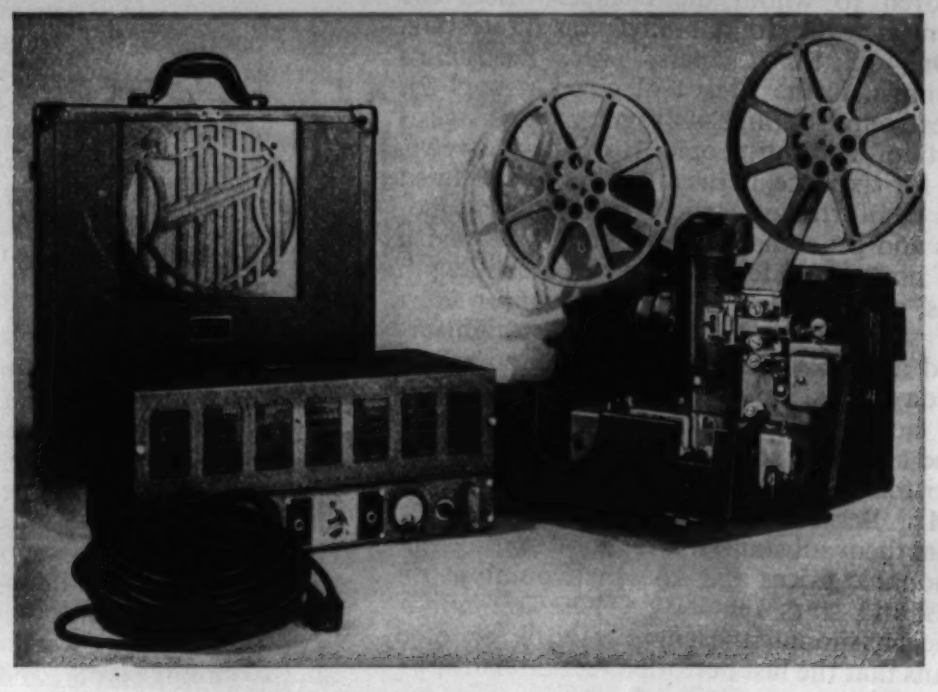

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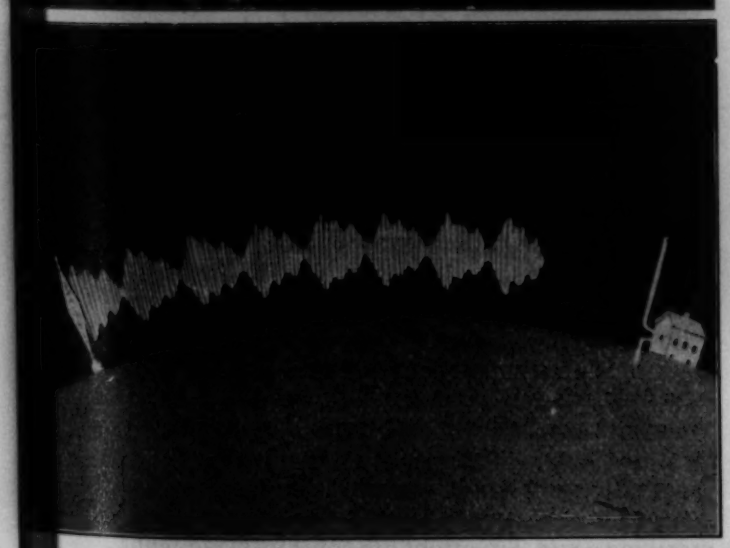

From top to bottom of column

"At the Zoo—Seals and Sea Lions"
"The Mountain" (2 stills)
"The Radio"

A Service to Teachers

THE FILMS AND THE FUNCTIONS OF E.G.S.

(Third of a series on libraries: the first on G.B.I.'s library appeared in February, the second on the National Film Library in March.)

EDUCATIONAL AND GENERAL SERVICES not only functions as a central distributing agency for school films and equipment made by the leading commercial firms, but also markets films made by teachers themselves. Further, being independent of the big film companies and concerned more with liaison work than with actual production, E.G.S. is free to seek educational material from out-of-the-way sources. Such material, of course, goes into its own library; *Lungfish* for example, is a Swedish film edited for use in this country; *Igloo* is made from material shot by amateurs in Lapland; a series of one-reel films in E.G.S. library has been made up from material brought back by a teacher on tour. E.G.S. employs a technical staff to arrange such material, smooth it out by careful editing, and make it suitable for use in schools.

Acting as an information bureau E.G.S. is able to supply information on choice of equipment: the question a teacher naturally asks when he is thinking of buying a projector and hiring films, is what are the options? He can get his answer for himself only by writing to all the firms in the trade, most of which he does not know, and when he gets their various replies he has to set about the task, so difficult for a beginner, of interpreting them and relating them to his own particular requirements and resources. If it is film production that interests him, the same question arises: What are the options? It is clear that a central inquiry agency is required here. E.G.S. sets out to meet this need.

Teachers' own films

Acting as a marketing agency for films made by teachers themselves, E.G.S. distributes through its own film library experimental films made by various education authorities. A considerable part of the E.G.S. library is derived from this source. The films in this category are essentially for classroom use, and thus differ as much from commercial films as blackboard drawings differ from magazine illustrations. They are intended for classroom illustration during actual teaching, and are short, simple and silent. Some of them indeed are far from being self-explanatory—the theory underlying their production is that a film which is self-explanatory is necessarily too elaborate for a very young child to understand. Changes of viewpoint, from mid-shot to close-up, from right side to left side, make too much demand upon the young child's comprehension. Thus *Waterwheel* merely shows the stream, the dam, the sluice being opened, the lake filling up with the rush of water, the spillway, the wheel, and the process of starting up the wheel by turning the flap-valve. There are very few changes of viewpoint, and all explanation of difference of level, weight of the water, inertia of the wheel, and machinery inside the mill, must be made by the teacher himself in terms comprehensible to his class as he knows it, in words which he has found effective, and in the tone of voice and manner of pronunciation native to the district. In short, such films are meant to supply mere illustration, leaving the teacher free to use his own technique of exposition. It is partly for this reason that they are silent, and partly for the reason that it is feared that young children will be confused in trying to apprehend sound and picture simultaneously.

Such illustration films are numerous in E.G.S. catalogue, and cover such subjects as Farm Life (Pigs, Horses in Harness, Milk, Butter, etc.). Animal and Bird Life (Pigeons, Polar Bears, Lions, Camels, etc.) and simple industrial processes (Bricks, Baking, Glass, Slates, Weaving, etc.) extremely simple to an adult but very useful to a teacher engaged in building up in infant minds the concepts which adults have had so long that they forget where they got them.

Range of library

E.G.S. library of course contains exposition films, self-explanatory, derived from various sources, in geography, topography, natural history, biology, general information, elementary physics and what used to be called "physiography" *i.e.* mountains, plains, oases, rain, the solar system, the seasons of the year, matters with which elementary school teachers are constantly dealing and which are notoriously difficult of illustration. E.G.S. of course has only a nucleus of a library of physics films, but it is an extremely important department. For, valuable as the film is, as a medium of general illustration and exposition, there is one peculiar field in which it is likely to be positively invaluable, and that is in defining spatial relations in visual terms, particularly where measurement or movement is involved. Prof. Lancelot Hogben has recently indicated a whole range of mathematical concepts which are so abstruse, when expressed in mathematical terms, as to be incomprehensible except to experts and yet so clear when expressed by cinema (in *his* way) that learners can understand them at once. He confidently predicts a great future for film in teaching advanced mathematics, the very subject on which we would have said offhand that film is bound to fail. However, one does not need to be a savant of Hogben's status to recognise that the changing seasons, for instance, or the Arctic Circle, or the planetary system, are school subjects which can really be illustrated only by cinema. Attempts to illustrate them with oranges and electric lamps invariably have a Will Hay climax.

Teachers who are film-minded watch all developments keenly. In E.G.S. film library are listed a considerably number of tendencious films. The very elementary illustration films represent the beginnings of a film service for those engaged in teaching the very young; the exposition films serve the various grades throughout the school, and in some of them elements are to be seen which suggest uses for film far beyond school requirements. The peculiarity of E.G.S. lies in the fact that it is conceived as a service to teachers, to meet their requirements in their practical work.

REVIEW OF REVIEWS

Edited by H. E. Blyth

Review of the Month

THE GOOD EARTH. (Sidney Franklin—Metro-Goldwyn-Mayer).
Paul Muni, Luise Rainer.

I have seen *The Good Earth* twice. I have tried to compare it—making allowances for the enthusiasms of youth, on the one hand, and the tendency of even the vividest memories to fade, on the other—with the outstanding achievements of the silent and talking screen, from *Mayerling* back to *Vaudeville* and *Ben Hur* and *The Birth of a Nation*.

Now I am ready to burn my boats. For universality of theme and profound insight into the depths of the human heart, for magnificent acting (with a qualification I shall mention presently) and technical excellence without which work in any medium is brought to nought, *The Good Earth* seems to me the greatest moving picture ever made.

There are faults, I dare say. Paul Muni sometimes over-acts a little. The army of starving, laden peasants on the march moves a shade too fast. I could wish that one actor did not say "stoo-ard" for steward and another "years" for "ears," that the younger members of the family were less briskly Californian.

This last is mere prejudice, of course. If Chinese are presumed to talk English, there is no logical reason why it should be our brand rather than America's.

In any case, such things count for nothing beside the immensity, the magnificent sincerity, of Thalberg's attempt to show the soul of four hundred million people on the screen.

Never was a picture made with less concession to the sales force. Of "romance," in the conventional sense, there is none. The heroine begins as a kitchen slave, she is married to a man she has never seen, she dresses drably and walks humbly to the end of her days.

She knows plague and famine; she sees a daughter grow up a smiling idiot, playing with pebbles and dead flowers; her husband falls in love with a dancing girl and takes away the two pearls that are all she has ever known of beauty; she is worn out by sickness and work and bearing children in odd hours between cooking and labour in the fields.

Yet *The Good Earth* remains one of the loveliest pictures ever seen. Somehow the spirit of O-Lan shines through the misery and dirt, radiating a beauty that makes the ordinary romance seem tawdry, and reduces the best of the colour films to the level of a postcard.

Pearl Buck's heroine, one of the finest creations in modern literature, is played brilliantly, unforgettably, by Luise Rainer.

Even now my mind is full of images, all moving. I see the slave of the kitchen, on her wedding day, staring miserably at the floor while her brutal companions jeer. The bride, staring incredulously at her husband, shoulders her heavy trunk, then trotting off behind him like a newly-acquired dog, grateful for being spared a kick. The mother of starving children, silently taking the big knife in hand when her husband confesses he cannot kill his trusting friend, the ox. The woman tottering to the door, when her husband would sell his land to buy food, saying "No, no—we will go south, and die walking, but we will not sell!"

O-Lan, always the stronger character, kills the new-born child for which there is no food. She is willing to sell her daughter to save her husband's land. (In the book the story goes differently.)

Yet, so beautifully is the character drawn, so harsh is the struggle for survival, you feel you have been in the presence of a saint—none the less a saint for having both feet firmly planted on the good earth.

—Campbell Dixon, *The Daily Telegraph*

The English method of taking one's victim for a ride according to Chesterton is to make the subject comfortable, prop him with cushions, tuck him in, smack him on the back and say what a good fellow he is and then with a "but" bump him off good and proper. It served the eighteenth-century satirists and still provides a model for criticism: particularly in films. For however good the intentions and fine and clever the technique, commercial motives have a habit of cheapening the effect. Criticism is right to keep the æsthetic virtues in spite of all temptation to admire.

It is worth reversing the process for *The Good Earth*. The weakness is there. With vitamins A, B and C, it lacks a little in D. This vista'd story of Chinese peasantry across a generation—of birth and death, of typhoon, drought and plague, and the handful of seed that, sprinkled into the earth, keeps the destiny of the land—deviates at times abominably. The turn of fortune for Wang the farmer, after epic battles with all the seasons and all the elements, lies not in his own thought nor in the bravery and patience and faith of the mankind he represents. It lies, if you please, in a bag of jewels which O Lan his wife snaffles in a revolution. It is no wonder that for a space Wang departs from the good earth to the exotic delights of Tilly Losch as a "bad woman."

If this by a chance symbolises the contrast between the good earth and the meretrilious delights of the town, you may wonder when you see the film why they picked on Tilly Losch. There are a thousand ways, more real than that, in which the honest farmer goes to hell and the land with him, and only a slice of the second rate in film and fiction would pick it out. The woman three fields away perhaps—and no guitar was ever necessary—the romantic and lusty lady of the big house in the manner of D. H. Lawrence—but surely not Tilly.

Once the realities are invited they command the most fervent of loyalties. When you involve yourself with farmers, elements, the struggle for life, the good earth which commands the very tap root of the sentiments, why, there is a timeless logic in this as certain as Barbara Celarent and Tilly and the jewels are not part of it.

Forget these deviations, however, for what is good in *The Good Earth*, and that is the best for many a day. It is in truth the story of a generation and of birth and death. The figures of Paul Muni and Luise Rainer come close into the life of the land and the life of the people, reflecting the labours, joys, patience, sacrifice, bravery of honest people anywhere. It is seldom anything so deep and fine appears in the cinema. Some ultimate sincerity there must have been behind the film—one's notion is that Al Lewin had something to do with it—for the technical process of joining the white figures of Muni, Rainer, Connelly, etc. with the Chinese scene is unusually successful. This contact with real people which gives truth to the film is more important even than the spectacular high spots of drought and typhoon and locusts. In fact the more these are analysed and thought over the less skilled and inspired their direction may appear. But the main line of the film is right. This can be said for very few films indeed.

—*W.F.N.*

"Three Smart Girls"

THREE SMART GIRLS. (Henry Koster—Universal.) Deanna Durbin, Barbara Read, Nan Gray, Charles Winninger, Binnie Barnes, Mischa Auer.

In *Three Smart Girls* a positively electrifying young girl named Deanna Durbin bursts upon a wholly unprepared world. She is not exactly beautiful. Her completely natural charm, wit and sincerity, however, is something as easy to surrender to as it is difficult to describe. There is no precocity, no artificiality and no affectation in her; she bubbles with fun, candour and sympathy, and there is a fresh sincerity which makes it impossible to talk of her methods, technique or tricks, for she apparently has none. To me she typifies all that is best in feminine youth, wilful, warm-hearted, alert and free from self-consciouness. In addition to her personality she has a singing voice of crystal, simple purity which has as little in common with crooning as vintage claret has with creosote. The story is a very human, sentimental, domestic affair of three sisters of school age who dash across the Atlantic to meet their father and prevent him marrying again. Situations are constantly piquant, never cheap, and always natural. I do not know which I enjoyed most, the picture or Miss Durbin.

—P. L. Mannock, *The Daily Herald*

It is ill work prophesying in the cinema, but I should say that if ever the films had a legitimate successor to Mary Pickford it would be this infant with the soft voice and the legs that are still coltish, too long for her. She and Nova Pilbeam are all of a piece, the strong, bright stuff of the next generation.

—C. A. Lejeune, *The Sunday Observer*

Prophecy is as rash in the entertainment world as any other; but with *Three Smart Girls*, I am ready to burn my boats. It is as brilliant a comedy, in its unpretentious way, as 1937 is likely to bring us; and I will eat my hat—the only grey hat left in the Critics' Circle—if it is not one of the most sensational successes. And this despite the fact that there is not one player in the cast who really means anything at the box-office.

—Campbell Dixon, *The Daily Telegraph*

Critical Summary.

At last it seems that a star *has* been born—not for a long time has Hollywood staged so successful a début. The critics' praise for the simple charm of this story, and more especially of Miss Deanna Durbin, was as wholehearted as it was sincere. We are left to ponder the truism that in the cinema one must be "different" to succeed, yet to be "different" one needs only to be natural.

ELEPHANT BOY. (Robert Flaherty—London Films.)
Sabu.

Robert Flaherty's new film is based on Kipling's "Toomai of the Elephants" and for that reason the picture has more narrative and less documentary interest than previous work by this director. *Elephant Boy* is a film anxious to tell its story, and though at times it tells it mainly by dialogue, it does so vividly and straightforwardly. Drama is not the picture's chief achievement, and it must be admitted that one feels more might have been made of the dance of the elephants, which was so exciting in the tale. But there is enough drama to provide legitimate opportunity for splendid spectacle, and the many scenes showing elephants bathing, building, trumpeting, or merely moving gravely, have never been rivalled. Chief of the elephants is Kala Nag. It may be suspected that, left to himself, Flaherty would have made the film an expression of the noble beast's life. As it is, with much ingenuity, he succeeds in suggesting its personality and its affection for Toomai. Toomai is played with considerable charm by a young Indian boy, Sabu. *Elephant Boy* is not intended as a study of India, and as an adventure story it is more authentic than most, while as a pageant of elephants it has much of the majesty of its chief actors, the animals.

—R.H., *The Manchester Guardian*

Flaherty found in Mysore a magnificent elephant to appear as Kala Nag and a very attractive Indian Boy, Sabu, intelligent and natural, to take the part of Toomai. The early scenes between the elephant and the boy are delightfully fresh and natural, and are photographed with Flaherty's usual fine command of open-air detail. But—just as in *Man of Aran*—Flaherty was required to fill out his story with incidental excitements in a much more artificial key. If Flaherty had been left alone to work throughout in his own style he might have produced a masterpiece, for the best of the jungle scenes open up a world never shown so vividly before on the screen. Kala Nag is an animal star of the first order, and a baby elephant, appearing with his mother in the river sequence, is sure to be a favourite. His quaintly appealing antics, as he splashes about around his mother's feet, might have come out of a Walt Disney cartoon.

—*The Yorkshire Post*

"Wings of the Morning"

It takes Flaherty to remind us that we film people live in two worlds, and the two, Kipling fashion, do not often meet. The studio mind does not understand the realist mind, nor vice versa. One hopes continually a producer will arise who will take a genius for great observation like Flaherty's and combine it naturally with the forces of the studio. Korda has not succeeded in being that producer.

—*W.F.N.* (March)

WINGS OF THE MORNING. (Harold Schuster—20th Century-Fox.)
Annabella, Leslie Banks, Henry Fonda, Stewart Rome, John McCormack, Steve Donoghue.

We must concede that England's first technicolour venture is the best, chromatically, we have seen. *Wings of the Morning* is a visual delight, a wholesome, refreshing and altogether likeable little romance. It is pleasant, now and then, to be reminded of the simpler things of life. *Wings of the Morning* is quaintly old-fashioned, even to its prologue about the gypsy maid who married the lord of the manor, was driven away after he died and harkened to the old crone's prophesy that naught but evil would follow their union until the fourth generation. With Annabella, a charming little French actress as much the gamine as Bergner and vastly more attractive, as the fourth generation, returning, disguised as a youth, to Lord Clontarf's gypsy preserve in Erin seeking sanctuary from the Spanish revolution, the picture takes a deep and invigorating breath and plunges into a pleasantly unimportant romance. So guileless a bid for our favour really could not be received gracelessly, particularly when it includes such a delightful leading lady and such splendid colour photography. The scenes filmed outdoors—at the picturesque Downs on Derby Day, of Killarney's lakes and fells—are completely attractive. Even skin textures have been naturally photographed for the first time.

—Frank S. Nugent, *The New York Times*

Wings of the Morning is a British colour film which uses gypsies in Spain for several reels, as an excuse for colour, but achieves startling colour effects only when it gets back to grey old London. A flash of a bus going down a street, a glimpse of a neon sign. Demonstrates the contention that colour will succeed as soon as it is applied to everyday scenes, as soon as the film-makers stop going out looking for colour.

—Meyer Levin, *Esquire*

Critical Summary. Since no two critics have ever been able to agree on what constitutes natural colour on the screen, we may safely prophesy the usual storm of controversy over, but nevertheless a welcome success for this, the first British colour film.

PAGLIACCI. (Karl Grüne—Trafalgar.)
Richard Tauber, Steffi Duna, Arthur Margetson, Jerry Verno, Diana Napier.

Pagliacci is not worthy of the world-famous opera, which had one of the best stories ever chosen for that kind of music. It had romance and drama and high-speed action. As the owners of the copyright would not allow any humour to be used in the film version, Jerry Verno was engaged as a comic, and then not allowed to be funny. The photography is of the kind to which I am so used now in British pictures. When, at the beginning, Richard Tauber sings "On with the motley," he does so to the accompaniment of coloured scenes which do not belong to each other. Some show a clown distraught because someone else had danced off with his girl. Then you see a bit of a setting sun that might be a Christmas card. I think it is a great pity that Tauber has not yet found on the films his proper vehicle. He is supreme in his own kind of song.

—Hannen Swaffer, *The People*

REVIEW OF REVIEWS (cont.)

"Pagliacci" (cont.)

I will just say that Richard Tauber, singing as Canio, seemed to me to acquit himself with more distinction than Richard Tauber failing to keep the affections of a wife incomprehensibly ready to accept the love of others. There are passages in Leon-Cavallo's music, known to all, in which the great singer is superb, but the proper place for them is the stage. The result might have been better if the film of "Pagliacci" had been produced with more thought. Even in this medium a little persuaviness is an advantage, and I should have been more impressed had there not been, in the Alps, so much disregard for clothing, and if one of the gayest numbers had not been sung in a charabanc which, in order to remain in the picture, constantly moves backwards as well as forwards, which, elsewhere, charabancs do not do. —E. V. L., *Punch*

Critical Summary.

"If this picture is entertainment as the public understands it," wrote Paul Dehn "I'll eat the whole of Leoncavallo's score and like it." In other words yet another film has fallen between the two stools of Art and Entertainment. Since the success of *One Night of Love* only Mamoulian, with *The Gay Desparado*, has successfully combined the two.

THUNDER IN THE CITY. (Marion Gering—Atlantic.)
Edward G. Robinson, Nigel Bruce, Luli Deste, Ralph Richardson.

Thunder in the City presents the bright situation of an American go-getter who tries to take London in his stride with ballyhoo methods. The methods are only partially successful, but Edward G. Robinson's portrait of a man with a large bee in a small bonnet is very good indeed. Losing his job in America, he reaches England penniless, but forms a giant company to commercialise a new type of metal. The joke is a good one, but like so many jokes, it nearly loses its point by being over-emphasised. The picture, like the joke, is excellent after-dinner entertainment, helped considerably by Nigel Bruce, whose benign smile hovers with aristocratic condescension over the story.

—Connery Chappell, *The Sunday Dispatch*

Thunder in the City and *Head Over Heels* compete for the position of worst English film of the quarter. I think the former has it, with its tricky self-conscious continuity, its horde of Hollywood stars on holiday, Mr. Ned Mann's worst "special effect" to date, and its complete ignorance—in spite of its national studio—of English life and behaviour. It is a fantasy, a fantasy by an elephantine disciple of M. Clair (astonishingly his name is Robert E. Sherwood) but even a fantasy needs some relation to life. Perhaps the only real English thing about the picture is its humour: an awful vista of old bound *Punch's* dwindling down the dark shelves of a country house library.

—Graham Greene, *The Spectator*

Critical Summary.

This picture was, on the whole, very well received by the critics and Graham Greene was in the minority in the opinion expressed. Satire at the expense of one's countrymen is looked upon with some doubt by the trade (probably justifiably), but the necessary tact has been used in this case. Film directors are still mindful of what happened to Clair after *The Italian Straw Hat*.

"Pennies from Heaven"

DARK JOURNEY. (Victor Saville—London Films.)
Vivien Leigh, Conrad Veidt, Anthony Bushell, Joan Gardner.

It is unfortunate that Victor Saville's first Denham production has such a mediocre and scrappily told story. It is a tale of war-time espionage. In making it complicated, the writers have only confused the theme; a mistake emphasised by the inexpert editing of the picture. Technical points are also bad and the production, therefore, is weak, and unworthy of the two stars, Conrad Veidt and Vivien Leigh. Veidt, at once suave and sinister, makes a perfect German officer and spy. Miss Leigh, who has remarkable photographic qualities, shows Korda is right in deciding to make her a star. But her part is weakly conceived. *Dark Journey* has no real drama or excitement.—Richard Haestier, *The Star*

Dark Journey's greatest virtue consists in the fact that, despite one's never realising the true nationality or purpose of any single character, one still claps and hisses—quite indiscriminately and with huge enjoyment. Its pace and atmosphere are such that they excite us intensely, without our having the mistiest notion why. Had Director Victor Saville tightened up the tale's loose ends, removed ambiguity and made clear what was problematical, *Dark Journey* might have been the greatest spy-picture of all time. It has everything else to recommend it; an air of sustained vigour, nerve-racking intrigue, impending doom and incessant suspense. *Dark Journey* should certainly be visited, but in a spirit of mild charity, which says: "May the better side win!"—even if you have no notion which *is* the better side . . . or, indeed, which side is which.

—Paul Dehn, *The Sunday Referee*

Critical Summary.

Generally well received, although nearly all the critics complained of the obscurity of the plot. Similarly nearly all remarked on the great screen promise shown by Miss Vivien Leigh.

PENNIES FROM HEAVEN. (Norman McLeod—Columbia.)
Bing Crosby, Madge Evans, Edith Fellows, Louis Armstrong.

Drenched with artless sentiment, the story presents Bing Crosby, out from prison and crooning the countryside with a lute. It is all on low gear, soothing and sedative (except for Mr. Armstrong), and well within the mental grasp of ten-year-olds. The Crosby voice pleases me. In fact, I no longer call him a crooner. A formidable list of the experts responsible appears as usual at the start of the picture. The general effect on me, however, was that of a very small leak in a very large treacle barrel.

—P. L. Mannock, *The Daily Herald*

It is the fashion to decry crooners. I don't know why. They make pleasant noises without showing their tonsils or cracking one's eardrums. And when they turn their noses skyward and twang a guitar they are in the honoured tradition of the troubadours. Crosby claims to be the last of the troubadours in this film. *Pennies from Heaven* is a pleasant romance which might have been speeded up. Crosby has a good sense of humour; it is a pity he did not have more opportunities to use it.

—Ian Coster, *The Evening Standard*

W.F.N. SELECTION

The Good Earth	* * *
Three Smart Girls	* *
Elephant Boy	* *
Wings of the Morning	*
For Valour	*

OTHER FILMS COVERED

Pagliacci

Thunder in the City

Dark Journey

Pennies from Heaven

Swing High, Swing Low

Les Loups entre Nous

The Golem

FOR VALOUR. (Tom Walls—Capitol)
Tom Walls, Ralph Lynn, Veronica Rose, Joan Marion.

For Valour is a very pleasant antidote to the Coronation, though it is a little marred by an inability to remain wholly flippant. Mr. Tom Walls as an old convict and also as his son, a crooked financier: Mr. Ralph Lynn as an ancient Boer War veteran and also as his thieving and incompetent grandson, play most of the parts themselves. The burlesque on war-time patriotism—recruiting meetings in the Victorian and in the Georgian manner with the appropriate songs strummed out in church halls under the painted stare of Roberts and Kitchener—may prove puzzling to audiences properly conditioned by the patriotic Press, and our more earnest visitors from the Dominions may be a trifle put out by the elaborate and almost universal roguery (even the Boer War veteran becomes a kleptomaniac at the close). But those of us who are tired of the sturdy, sober and imperial virtues of the new reign will welcome this return to the tradition of *The English Rogue* and *Moll Flanders*. It is not, of course, quite as good as all that; Mr. Tom Walls is better as an actor than he is as a director, and the shadow of schoolmaster *Punch*—"so much cause for mirth and so little for harm"—has to be placated with an honest character and a few good resolutions.

—Graham Greene, *The Spectator*

SWING HIGH, SWING LOW. (Mitchell Leisen—Paramount.)
Carole Lombard, Fred MacMurray, Charles Butterworth, Dorothy Lamour.

A brilliant actress who has had to fight her way to fame is Carole Lombard, who is nearly everything that is commendable in *Swing High, Swing Low*. It is Carole Lombard who makes the film attractive and sometimes credible. An American Marine, running true to film form, crashes acquaintance with a pretty girl on the day he is discharged from the service. The Marine is no good, but the girl falls in love with him instantaneously, marries him, and makes him a star trumpeter in a dance band. Success goes, inevitably, to his giddy head. He has a silly quarrel with his loyal little wife and goes straight to the dogs, but he cannot forget. The story is stock stuff and hard to believe, but for most of the time these things are unimportant, since you will have all the pleasure you want in watching Carole Lombard giving a superbly sensitive performance. She brightens the comedy. She lightens the romance. She is grand.

—Seton Margrave, *The Daily Mail*

LES LOUPS ENTRE NOUS.—Sequel to *2nd Bureau*. (Léon Mathot—French.)
Renée St. Cyr, Jules Berry, Pierre Renoir, Pierre Magnier, Roger Duchesne.

It is, of course, becoming increasingly difficult to believe in spies, to accept their extraordinary capacities without a murmur, and to watch them stripping off their false moustaches without a smile. And it would have been pleasant if French lucidity and intelligence had been used in the service of doubt; a pleasant film could have been made about the muddle and minutiae of international espionage. But even in the old stories of spies who can gull everybody, the French can still show their dexterity. In this sequel to another film of spies, the story is scarcely plausible; but the details and the characters are often delightful, and the conversation of the spies is very different from that of the muffled and inarticulate heroes to whom we are accustomed.

—*The Times*

Like so many manifestations of French culture the films from across the Channel are refreshingly light-hearted. The sequel to *Second Bureau* is remarkable for this. Here is a spy story every bit as thrilling as its forerunner. Perhaps in places too much is left to the imagination and elsewhere too much is expected of it. It is impossible to believe that French officers can so quickly place themselves in the nerve-centre of the German military and political machine. Characters are introduced without apparent reason and the death rate from suicide and violence is unnecessarily high. Yet the film manages to be gripping and builds up a more realistic atmosphere than most thrillers. It has an effective background. The Germans are portrayed harshly but wittily, and perhaps such cinematic sarcasm is not a contribution to world peace. —*The Birmingham Mail*

THE GOLEM. (Julien Duvivier—French.)
Harry Baur, Jan Holt, Karl Roger, Charles Dorat.

It is a strange and unhappy paradox that prevents the film of *The Golem*, that curious medieval legend of the Prague ghetto, from being made again to-day in the country that first produced it, with so much power and enchantment, as a silent picture thirteen years ago.

If ever there was a subject fitted at heart to the German talent, it is *The Golem*. Strange mixture of dogma and magic, of beauty and the black arts, of cruelty and sentiment, it is the story of a robot, compound of earth, air, fire, and water, who can be brought to life at need to save the Jewish people. What a picture Paul Wegener made of this legend in the golden days of the German cinema!

There is little enchantment about the present version of *The Golem*, but in its precise and handsome French way it is impressive. Harry Baur, as the fear-ridden emperor, is dry, academic, brilliant. The intrigues and gallantries of the court, the habits of hall and stable and bedchamber, are done with relish. There is a lovely face in it, too: a young actress named Jan Holt, who gives the film occasional gleams of poetry. It is all rich and spacious, and rather exquisite, and the big scene at the end should do nicely, if one can forget that Wegener once did it so much better, with nothing but a robot, a child and a flower. —C. A. Lejeune, *The Sunday Observer*

"The Golem"

WORLD OPINION

THE PROGRESS OF ENGLISH CRITICISM

"Weak-knee'd, wandering, effeminate, unwholesome, immoral."

Punch on Ibsen, 1893.

"Grotesque, detestable, whining, snivelling, cadging."

St. John Ervine on D. H. Lawrence, 1937.

Anti-Garbo

IT IS WORTH ANY critic's life to express heresy regarding the thespianic divinity of the divine Garbo. On several occasions I have expressed the personal impression that there is a wide swath of ham in the glorious Greta, and have I caught it! Letters pour in, telling me what a low life I am. Threats, insults, and curses.

Unafraid, I still maintain that there is a great deal of fourflush in both Garbo's screen and off-screen conduct. It persists in *Camille*, and helps make that old classic a monotonous and fatiguing affair until the final twenty minutes. When Greta starts to die, she is so circumscribed in her histrionics that she gives a new impression of her acting powers. She's too ill to twist her face, play tunes on her voice, or gyrate her body. She dies beautifully, and I came close, at this juncture, to joining the Garbo fan club. It is still a little difficult to remember my duty and give her the works for her earlier excesses in this picture.

Detach yourself from the Garbo spell at any point in almost any Garbo picture, slap yourself back to common sense, listen to her as you might to any woman, and you'll realize what horsefeathers most of the Garbo technique is. There is too much glum severity or knowing laughter (with head thrown back). It is all too thick, all too, too significant. I say it's spinach.

I object fundamentally to the Garbo type of film, in the first place. Love is invariably magnified to pathological importance. I have previously said that Garbo is sex on a high horse. I dislike the possible effects on the rising generation of the philosophy of love in the usual Garbo film. I prefer even the more wholesome, more profane Mae West philosophy, which is: if it works, fine!—if not, "Beulah, peel me a grape!"

You all know *Camille*, the girl with the cough. This show is just a skirt-rustly costume chromo which Hollywood must haul out every few years. This version is notable for three things: the really fine death scenes by Miss Garbo, the hilarious and ribald monkey shines of Laura Hope Crews, and a performance by Robert Taylor in which he holds himself down and, for once, doesn't make a complete ass of himself.

—Don Herold, *The Commentator*

Our Children

AT MANY CONFERENCES the problem of leisure has been discussed, and, as usual, discussion took the form of asking how it was possible to keep boys and girls out of the cinema. The cinema, with football matches, and even, it seems, newspapers, are favourite objects of attack for schoolmasters, who call them contemptuously the results of mass production. It seems to be agreed that the best protection against such corrupt influences is the development of "hobbies," nature-study, woodwork, bookbinding, photography; it is hoped that an interest in these pursuits will keep children out of danger. The hope is futile; children like adults will not keep out of the cinema for the sake of bookbinding. It would be wise to recognise this; to accept the fact that mass production is the rule of the world in which children have to live; to realise that it is not necessarily a contemptible thing and has indeed brought inestimable benefits to the world. It has indeed brought vices also; and the problem of education is to fit boys and girls for a machine age by teaching them to distinguish between what is good and bad in its products, and that cannot be done by rejecting contemptuously some of its most distinctive achievements.

For with instinctive common sense, children, like adults, know the sort of world they have to live in, and accept it for better or worse; they know that bookbinding is no escape from it. But, leaving school, they find that they have little preparation for it. They go, most of them, once or twice a week to the cinema but no one has tried to teach them what is good or bad in it. They become, most of them, wage-earners in a highly developed and complicated industrial system, but no one has told them how it works. They all of them have bodies which only with increasing difficulty can be kept healthy, but no one has taught them the simple facts of biology. So far as many schools are concerned, they would not even know how they are born, live and die. They have to learn for themselves about the most important facts of their lives, the frivolous as well as the serious. With each other they discuss whether Edward G. Robinson or James Cagney makes the best gangster, and this is a form of criticism more living than their lessons in "literature." They discuss also, more rarely, the choice between different kinds of jobs: in the wrong way and from the wrong sources they learn the facts of biology. But these subjects are, for the most part, considered too high or too low for our educational system, though fortunately some books are attempting to teach them.

Such criticisms as these have made many people doubt altogether the value of popular education, indeed to attribute to it the troubles of the world to-day. It is a false conclusion; for it is not education but the lack of a proper education which is to blame. And if we suspect that we have failed with our own children, it is alarming to realise that we also have the children of native peoples to care for.

—*The Spectator*

But no system is perfect

IN THE LARGER MATTERS, such as the banning of films dealing with the Edward VIII-Mrs. Simpson affair, the (Will Hays) office is actuated solely by the question of propriety and good taste, Mr. Hays says: politics and commercialism do not enter. The movies are now beyond that peep-show stage when they could be stampeded by every passing fad; they are too dignified to take opportunistic advantage of every cause célèbre that comes along, he says. Mr. Hays also categorically denies ever having pulled the "social teeth" out of any film script. He admits, on the other hand, that censorship runs in seasonal cycles: the office is now cracking down on unnecessary drinking scenes, for example, and the authors, as usual, are complaining because it robs them of easy "business," thus forcing them to think. One of the most revolutionary provisions of the code is the flat statement: "Revenge in modern times shall not be justified." As regards the advertising code, students of the lobby variety, which breeds so many gorgeous monstrosities of overstatement, may be interested in Sections 2 and 3, which provide that "good taste shall be the guiding rule of motion picture advertising" and "illustrations and text in advertising shall faithfully represent the pictures themselves." But no system is perfect.

—B. R. Crisler, *New York Times*

Literature—Character

ANOTHER CULTURAL BY-PRODUCT of motion pictures is the use that is being made of them in photoplay appreciation classes in junior and senior high schools throughout the country. It is estimated that nearly 5,000,000 pupils are now enrolled in classes and informal study groups that analyse feature motion pictures under faculty guidance with the aim of stimulating greater interest in the study of literature, history, geography and science. Educators are agreed that, with the prospect of seeing a screen adaption of a classic, pupils read the book with keener interest.

While schools have made rapid strides in adapting motion pictures to cultural uses, an experiment has been quietly going on for several years in the field of character education under the guidance of the Committee on Social Values in Motion Pictures. Dr. Howard M. Le-Sourd, dean of the Boston University Graduate School, is chairman of the committee, which includes Dr. Florence Hale, former president of the National Education Association; Dr. Mark A. May, director of the Institute of Human Relations, Yale University; Dr. Frank N. Freeman, Professor of Psychology, University of Chicago; and Dr. Miriam Van Waters, phrenologist and a member of Harvard Crime Survey.

—*N.Y. Sunday Times*

A Generation Ago

REMARKABLE FILM.—On Monday evening at Mr. A. R. P. Hickley's Picture Playhouse in New Writtle Street, Chelmsford, a splendid film was shown, 300 feet in length, of Sunday's Church parade from start to finish. With perfect conditions as to weather and light, the result is an eminent success, and the film is shown with a distinctness and steadiness which makes the delighted spectator feel that he is on the ground with the troops and taking part in the service. It is a large picture, too, and in it all the officers and men, the National Reserve, the Boy Scouts, and the general congregation are easily recognised. So real, indeed, is the reproduction, that one almost expects to hear the voice of the chaplain as he is seen preaching his sermon.

From the *Essex Chronicle*, 1912

WORLD OPINION

Parliamentary Debate on Film and Cruelty to Animals

Sir Robert Gower

THE MEASURE HAS BEEN promoted and introduced by the Royal Society for the Prevention of Cruelty to Animals, with the support of the National Canine Defence League, and other humanitarian societies of the country.

The reason why it has been introduced, and why I am moving the Second Reading to-day, is because we are advised by eminent counsel that it is necessary for a Bill of this nature to be passed to give effect to its principles. The object of the Bill is to

"*Prohibit the production or exhibition of films depicting suffering to animals or in the production of which suffering may have been caused to animals; and for purposes connected therewith.*"

I would particularly refer to Clause 1, which provides that:

"*No person shall produce or make, or cause or knowingly permit to be produced or made, or take part in the producing or making of—*

any film, the producing or making of which involves suffering to animals; or

any film depicting or purporting to depict combats with or between animals, or the suffering, terror or rage of animals,

and no person"—

and this is important—

"*shall exhibit, or cause or knowingly permit to be exhibited, any such film, whether made in the United Kingdom or elsewhere.*"

The Bill makes illegal the exhibition of certain films which for some time past have been exhibited in this country. The Royal Society for the Prevention of Cruelty to Animals naturally keep a very vigilant eye on all films in which animals are introduced, and I would refer the House to a film which was exhibited only last year. The incidents feature animals fighting as follow:

"*Small monkey, large snake close by. Monkey appears terrified. Before snake strikes, hand takes monkey away.*

"*Hunters after gorilla. It is shot and killed and carcase held up. Wild dog shot at, carcase also seen. Leopard stalking hyena, fight ensues*"—

A terrible fight I am told—

"*cries of the animals heard. Rhinoceros shot and killed. Animal seen kicking its last. Lion seen to attack hyena, and is seen devouring carcase. Lions after herd of zebras. Next seen tearing at carcase of one. Lion caught in covered pit trap, falling into net. Lion struggles and roars with rage. Number of crocodiles seen, shot at by hunters, one or two killed, seen struggling in water just before death. Fight between two snakes screened, victor swallowing vanquished. Slow process and objectionable to watch.*"

That is the type of film which we desire not to see on the screens of this country . . . .

Several of my hon. Friends have raised points in regard to some of the implications of the Bill, and I should like to deal with those points briefly. My hon. Friend the Member for St. Albans (Sir F. Fremantle)—whose accident yesterday we all deplore, and we sincerely sympathise with him—has pointed out that if the Bill is passed in its present form it will, for example, prevent the exhibition of films showing experiments upon animals to students in our medical schools, and the result would be that more animals would have to be experimented upon, because actual experimentation before the students would have to take the place of the films. We do not desire that such should happen and, therefore, on behalf of the promoters of the Bill I have agreed with my hon. Friend that if the Bill obtains a Second Reading that point will be dealt with in Committee. We shall have no difficulty in agreeing an appropriate Amendment.

A point has also been raised by other of my hon. Friends that the Bill might make it illegal to exhibit films of accidents which occur, for example, at race meetings such as the Grand National. I would point out that by Clause 1 (3) it is provided that:

"*Nothing in this section shall be construed as prohibiting the making or exhibition of a film of an event or scene, not being an event or scene organised or arranged for the purpose, by reason only that it depicts as an incident of that event or scene the occurrence of an accident involving an animal.*"

Lt.-Col. Moore

WE ARE BECOMING increasingly cinema-conscious. The cinema is probably the most popular entertainment at the present time and has, therefore, the most vital and powerful effect on public opinion. The cinema has made our girls, working and non-working girls, beauty-conscious and clothes-conscious—and a very good thing, too. The cinema has exposed the crime rackets and we in this country have made up our minds that we will never allow the crime rackets of America to penetrate here. They have shown us its dangers, and warned us against any such thing. The cinema has introduced us to new countries and old customs. It has shown us beauties of scenery which no education or travel has been able to show. Hence the popularity of cruises. Therefore in judging this Bill we must take into consideration these three factors. The Bill seeks to carry out two or three definite achievements. It wants to ensure that in the production of films of animal life only the natural activities of animals shall be represented, not the artificial activities and passions which may be provoked. We do not want to see emotions and passions of animals provoked in order to force them into unnatural and unwanted contests. The Bill also seeks to satisfy the humane demand that no unnatural or sadist tendencies on the part of people shall be gratified by deliberately showing them films which make cruelty an essential feature. We want films which will develop and educate and guide the humane instincts of mankind. We want to develop a public conscience against any tendency to cruelty. Those are the desires we seek to achieve.

Mr. Graham Kerr

I SHOULD LIKE TO speak on this subject first as a professional biologist—because this is really a biological question—and, secondly, as a lover of animals. I wish to do everything possible to diminish cruelty and suffering. At the same time, I confess that I do not regard penal legislation as the proper way to achieve that end. Education is what is wanted, and if the children of the country were educated properly they would grow up with an abhorrence of cruelty. The fact that we have to have great societies for the prevention of cruelty to animals and cruelty to children is, to my mind, one of the most dreadful blots upon our so-called civilisation. In spite of my sentimental feelings, I cannot support this Bill. The use of the cinema has become a great factor in biological teaching and investigation. My own department in Glasgow was one of the first biological institutes in the world in which a full-sized moving picture apparatus was installed as part of its equipment. That apparatus is extensively used. Its uses in teaching are various. In the first place, it gives access to the study of living creatures which would not otherwise be accessible, such as creatures which live in the deep sea or in the tropics or in some "un-getatable" part of the world. Only yesterday I saw Captain Knight's marvellously interesting and instructive film of living creatures in Africa. That film enabled one to see living creatures in their natural state which one otherwise would not be able to see.

Excerpts reprinted from the House of Commons Official Report, April 9th, 1937, from the section dealing with Cinematograph Films (Animals) Bill. By permission of the Controller, H.M. Stationery Office.

The Holiday Book
OF
The Holiday Line

Over 1,000 Pages 300 Photographs
8,000 Holiday Addresses

ON SALE EVERYWHERE

COCKAL

By Rodney H

SAYINGS

"Go without hats, girls, if you would have lovely, shining locks, and fewer dull, drab ringlets."—*Gracie Allen.*

"I wish I had a son."—*Eddie Cantor.*

"I do wish people would learn how to pronounce my name correctly."—*Simone Simon.*

Is there a Plastic Surgeon in the House?

It seems that the old *maestro* Cecil B. De Mille has gotten away from bathtubs awhile, and has been toying with the idea of a perfect composite man.

"My idea for a perfect composite man," sez he, "would be a male with Joel McCrea's head; Ronald Colman's eyes; John Barrymore's nose; Leslie Howard's mouth; Charlie Chaplin's hands; Arthur Hohl's voice; Larry Crabbe's physique; and Gary Cooper's personality."

Which still leaves Jimmy Durante's nose roaming around free lance. Nice work, Cecil, but picture the consequences of such an amalgam. Can't you imagine Barrymore's nose twitching when Leslie Howard's mouth started going whimsical on him? What are you going to do about that, hey? Why not put Dick Powell's moustache in between just to make our day perfect?

And Charlie Chaplin's hands? How d'you think Gary Cooper's personality is going to like having them twitching at his pants all the time.

You didn't say anything about pants, but a perfect man's got to have pants.

And take Ronald Colman's eyes. What's going to happen when they want to turn around and follow a girl that never entered Joel McCrea's head? Answer that. And d'you imagine Larry Crabbe's physique is going to be seen at smart restaurants in company with Arthur Hohl's voice. Think how people would *talk!*

Nevertheless, you're all right, Cecil; you've given us an idea. Anyone who gives us an idea is all right. We've been busy with pen and paper ourselves, mulling over the idea of a Perfect Composite Woman (we're only human). Here's the layout:

Shirley Temple's hair, combed out a bit; Ben Turpin's eyes; Mrs. Van der Elst's neck; a torso we saw in the British Museum; Kay Francis's back; legs by Dietrich; Queen Anne's terrace; Amy Johnson's feet; the whole thing wrapped up, neat as you please, in that rather daring number C. A. Lejeune wears to the Press Shows.

We'll leave out the voice. Whaddya say, fellows?

Cries of Old London

"Who'll buy my nice, airy Studios?"

Column for Executive-lovers

Jeffrey Bernerd
Is not very lernerd.

At Victor Saville
No one can caville.

Adolf Zukor
Is not a very good-lukor.

Darryl Zanuck
Looks a bit satanuck.

Michael Balcon
Is always talcon.

Arthur Dent
Never uses scent.

Brian Desmond Hurst
Is about to burst.

Julius Hagen
Has saved his bagen.

I often fear for Hitch's
Britches.

Ben Goetz
Wears comic shoetz.

Alexander Korda
Spends money like worda.

There aren't any rhymes
For the other nymes.

SOCIAL STUFF

Miss Deirdre Screaming, whose exhibition of horses' nose-bags knitted entirely with the feet caused a riot at the Glauber Galleries last week, fell into the orchestra at a London theatre last night. She is believed to have fractured a tuba.

* * *

Captain "Messy" Foulmouth will be taking his string to Epsom in the Spring. It's the same old string with the bent pin at one end.

* * *

Miss Lili Libido, a well-known figure at, and under, the tables at Monte Carlo, will devote the season to social work. "Slumming is *so* slimming," she told our Boudoir Correspondent in that shrill, irritating voice of hers.

* * *

Lady Amnesia Gaggling will be racing her steam-dredger, "Black Beauty," at Cowes.

* * *

Lord Maudlin was severely thrown yesterday when attempting to ride a yak through the Burlington Arcade, for a bet.

Screen-Writers Salaries: the truth

I have been asked to clear up, once and for all, the mystery surrounding the subject of the sums earned by screen-writers for their work.

Here are some facts gathered in the course of conversation with some of the screen's most notable authors (I don't mind who I'm seen talking to).

HUGH WALPOLE: "They paid me in coloured beads for *David Copperfield.* The natives seem quite friendly."

TEDDY BROWN, whose life-story, *Elephant Boy*, has just been filmed, said: "*Elephant Boy* brought me in ten annas—all nice girls."

P. G. WODEHOUSE, who is scripting Gibbons' *Decline and Fall* for Janet Gaynor: "Why is 90 per cent. of commercial travellers' conversation about sex?"

H. G. WELLS, whose Channel-crossing drama, *Things to Come Back*, won him Doggett's Coat and Badge (with an extra pair of trousers) in 1935, said: "Boy! Am I in the heavy dough!"

CLIFFORD ODETS: "It's not the money so much as having somewhere to sit."

JAMES HILTON: "All I can say is that I make enough to buy the lovely undies an author never feels happy without. Is 'without' a preposition?"

Writers are naturally reticent about their earnings, but there is little doubt that their stipends are, in most cases, sufficient to meet their simple needs.

It is an open secret, for instance, that the majority of them now own their own bicycles and in the lunch-hour many famous literary figures may be seen cycling happily around the lot, practising their tricks. And they are never happier than when Hughie ("Madcap") Walpole gets one foot caught in the wheel and falls flat on his face.

These high salaries, however, have one inevitable reaction. It often happens that a furtive figure sidles up to the President's desk and hands back his pay-envelope with the words "Conscience Money" scribbled across it.

On these occasions, the President simply looks up at the writer with the eyes of a stricken deer and says: "Come now, Arthur. Would Shakespeare have done that?"

"Shakespeare?" queries the writer, his eyes suspiciously bright.

"Sure, Shakespeare," comes back the Pres. "The boy who gave us *Romulus and Juniper* and *Has You Liked It?*"

"No, he probably wouldn't," says the author, and there's little left for him to do then but take back the money. But then, there's little left for him to do at any time.

Interval for Remorse

I wish I loved the moving pic.
I wish it didn't make me sick.
For, being sick, I stay away—
I'll miss a darn good film some day.

LORUM

Hobson

Gum and get it

An American contemporary, adept at the *mot juste*, has described chewing-gum as "that nemesis of the theatreman," citing the difficulties experienced by the manager of a cinema in Miami in removing the clinging sweetmeat from the rough homespuns of the patrons.

We are reminded of the sad case of a Mr. George Rubble, who spent three weeks securely gummed to a ninepenny seat in the Electric Palace at Much Wheedling, Bucks. Rather than take the easy way out and leave his corduroys behind, Rubble chose to stick to his post, where he soon became a familiar figure to patrons of the theatre, who would bring him gifts of home-cooked dainties and news of the great world outside.

The Theatre was eventually wrecked during the annual Much Wheedling battle of flowers, and Rubble was able to leave with the uprooted seat affixed to his body.

He is still to be seen in the village wearing his strange appendage, causing a certain amount of confusion in buses and a great deal of raucous laughter everywhere. He is known locally as "The Man in the Iron Bustle."

Though our readers may not suspect it, the subject of conversation among the anxious little groups to be seen these days in Wardour Street is not the Future of the Industry, but how the hell to get the customers out of the theatre without taking half the fauteuils with them.

Lowing Herd Dept.

At the annual meeting of the Cheshire Dairy Farmers' Association, it was stated that in the old days farmers' sons and daughters used to take advantage of the Dairy Show to have a day out, often becoming engaged as a result. To-day, it was alleged, they went to the cinemas instead, and, as the Chairman very aptly remarked, they probably got engaged in the cinemas as well.

Personally, we consider this a retrograde step on the part of the farmers' sons and daughters. Apart from the habit of getting engaged, which can be indulged practically anywhere, they are much better off at a Dairy Show. When it comes to facial expressions, a Hollywood blonde has nothing on a shorthorn with a good, healthy cud nicely in circulation; and should champions of the cinemas bring the charge that all cows look very much alike, cannot that accusation be levelled with equal accuracy at the film fraternity?

We think so. Your true cow-connoisseur, your dyed-in-the-wool Guernsey-lover will find more individuality, more fine points to appraise in a gaggle of these animals than in the cast of any current Hollywood production.

And if you attempt to put forward the absurd suggestion that one does at least keep one's shoes clean in a cinema, we would say, what would farmers' sons and daughters be doing in shoes, anyhow? Getting soft, eh? Decadent?

Pardon us feeling this way about it. We're old cowhands, you see.

MASTERPIECES OF TACT NO. 1.

In a little book called *Cinema Survey* there is an essay by Panjandrum Dallas Bower of the B.B.C. (Television to you). Dallas uncorks a few vintage cracks about films which indicate to the Wardour Street boys just what the Alexandra Palace maestros think of them. For instance:—

Films
"All-crooning, all stammering horror."
"Lachrymal eyewash."
"Mental dope, very often of a singular perniciousness."
"Celluloid drivel."

Critics
"Our street-corner boy newspaper critics."

Theatres
"Vast architectural monsters of neon and bad design."

Audience
"Bowler-hatted half-wit."

And Yourselves, Boys
"The things of Wardour Street."

("It's a good job we shall never have to use films for Television," as the Public Relations Dept. officer might say to the Director General).

Overheard at the Trade Show

"It's plagiarism, that's what it is!"

"Not only plagiarism, Ernie. It's copied from another picture."

They're Funny that way

It has been put forward, in extenuation, that Bing Crosby's honeyed tones are due in no small measure to a loose muscle in the throat.

The world of films can provide many other examples of unusual physical construction in its stars. It is not generally known, for instance that Leslie Howard has a profusely tattoed chest. The main illustration is a representation of the Repeal of the Corn Laws, though there are many minor *motifs* sketched around the "big picture," as he calls it, including a cruel cartoon of John Gielgud as Hamlet. But for this little peculiarity, Howard thinks he would have been cast as Tarzan long before this.

Robert Taylor is another case. His second toe is much longer than his big toe, a peculiarity which the star takes very much to heart. He is rarely seen bathing at Malibu Beach without wearing a pair of bedsocks specially run up for him by Greta Garbo.

George Arliss is probably the only film-star in the world with two heads. Both are exactly alike and Mr. Arliss is careful not to show any favouritism. They take it in turn to appear in his pictures, although there was a little trouble when both wanted to appear as the Duke of Wellington. When it was explained that it only meant putting on a comic hat, the dispute was amicably settled.

And did you know that Groucho Marx's cigar is really his own tongue rolled up and stuck out? The tip is treated with some chemical that allows it to be lighted and puffed like a real cigar. You *didn't* know that? Don't you *ever* read or anything?

Where's Miss Bergner?

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Book Reviews

HOW TO WRITE A MOVIE, by Arthur L. Gale (Pitman, 7*s* 6*d*)

This is an extraordinary book. It is packed with every sort of practical information and analysis. It indicates in simple terms all the technical possibilities at the disposal of the amateur. It devotes a great many useful pages to script and scenario. It has an excellent glossary and index.

But it has one very serious omission. There is practically no mention at all of the creative possibilities of the amateur film. The examples given are all of poorish amateur theatricals, rather depressing "How-I-spent-my-holidays" films, and so on.

The reason for this appears to be the fact that the book is by an American on Americans, and it is interesting to note how completely the documentary on social aspects of amateur work have failed to register as yet in the U.S.A.

We may congratulate ourselves on our British amateurs, and recommend this book with the warning that they should concentrate on its excellent technical suggestions and avoid the examples.

C.M.

DECENCY IN MOTION PICTURES (Macmillan, $1)

The author of this book is Martin Quigley, controller of the most powerful section of the American film press, and artificer of many of the great changes which have come over the motion picture industry during the past ten years. In 1925 when still editor of the *Exhibitors Herald* in Chicago, he was unique among trade journalists and film men in preaching the social responsibility of the cinema.

The book describes the "obligations, functions, standards and responsibilities," and rates the "tardiness of social leadership" in the world of cinema. There is an analysis of why a number of pictures represent wrong ethical standards and there is a publication in detail of the Production Code.

The best thing about this useful book is its indication of the fact that the most progressive forces in cinema have invariably come from within the industry. It is a necessary corrective to the many gratuitous busy bodies who have only recently discovered cinema, to be told that there have been reformers in the industry since 1900.

The worst thing about the book is that its standards of morality are too blankety high. *I'm No Angel* is described as a vehicle for "a notorious characterisation of a scarlet woman whose amatory instincts are confined exclusively to the physical: there is no more pretence of romance than on a stud farm: it is not without humour but the humour partakes of the burlesque theatre." Old admirers of burlesque are not going to swallow this, nor the standards that go with it. In bathing the undoubtedly dirty baby of movie, it is too bad to throw Mae West out with the bath water.

One may however be in a pagan minority. Everyone who wants to see the cinema in pursuit of virtue (Satyric or otherwise) must add this book to his collection. It provides excellent material for both schools of thought.

J.G.

£11,000,000—£10,000,000—?

by a well-known Wardour Street figure

Two circumstances, simple in themselves, extraordinary in the fact that they should be happening together, marks out the present time as unique in the history of the British film industry.

On the one hand, after nine years' operation of the quota act, the British production industry is going bankrupt on a wholesale scale; on the other, the Board of Trade is giving serious attention to the recommendation of a Commission, known as the Lord Moyne Committee, to continue the Quota Act, with a substantial increase in the percentage of British films required.

Homeopathy is a medical principle which consists of giving the patient a little of the disease from which he is suffering, or about to suffer so that his system might get used to it, and fortify itself against the main onslaught. The homeopathy of the Moyne Report consists of giving the patient about twice as much of the disease as has already proved a fatal dose.

Several years ago, John Maxwell summed up the position of British films in a pithy question.

"If eleven million pounds had been spent on film production, and only ten million pounds had been earned, what would you say was the position?" he asked.

You're allowed one guess for the answer, and you're right. The position is this:

Every type of British film has been tried. Gaumont-British have made ambitious subjects on an expensive, but not too expensive scale, the cost being calculated to be recoverable by releasing the films in America. But the films did not earn anything like the amount in America that was needed. Hagen made less ambitious films for this country, but the market was too limited. Korda made ambitious pictures that challenged the American films in quality and "size," but the cost has been terrific.

Gaumont-British, consequently, have decided to cut production from their programme, and to concentrate on their theatres, writing off the loss; Hagen has had to explain what and why to his creditors; Korda is still trying to find a formula to balance the production budget in the big picture field.

The essence of the production situation is simply this: whether one makes super films, or quickies, they cannot compete successfully with pictures of equal quality made by a country that has four times the market to sell them in.

The effort to do the impossible has been made; it has failed. The insurance companies and banks who looked with a kindly eye on the film business when the quota act offered attractive protection, have turned cold; and their eye, when you ask them for money, has a bleak look.

British production, which the Quota Act was passed to encourage, has simply fallen away. A large proportion of the pictures now being made are being made by the American companies, who have set up their own production units here, while the independent British producer is having an exceedingly lean time.

The British pictures made merely for quota purposes, are worse than useless for the real purpose intended. They have done all that could be done to lower the prestige of British pictures in the eyes of patrons in this country and through the Empire. A few years ago, Australia, for instance, gave us a magnificent opportunity by starting a chain of theatres in which only British films were shown. They flourished awhile, and then the venture failed with decisive completeness.

And at this time, of all times, the Moyne Report recommends increasing the quota, to a maximum of fifty per cent.

The problem arises, if the British Industry can lose a million pounds in nine years, and with a quota rising from 7½ per cent. to 20 per cent, how much can it lose in the like period, with a quota rising from 20 per cent. to 50 per cent?

The answer is wrong, in any case, because the banks will see to that long before the "optimistic" figure is reached.

¶ World Film News *is glad to publish this independent view-point because of the importance of its source—but thinks differently. It is very much concerned about the future of the independent film-maker who needs quota to help him.—Ed.*

Forthcoming Books

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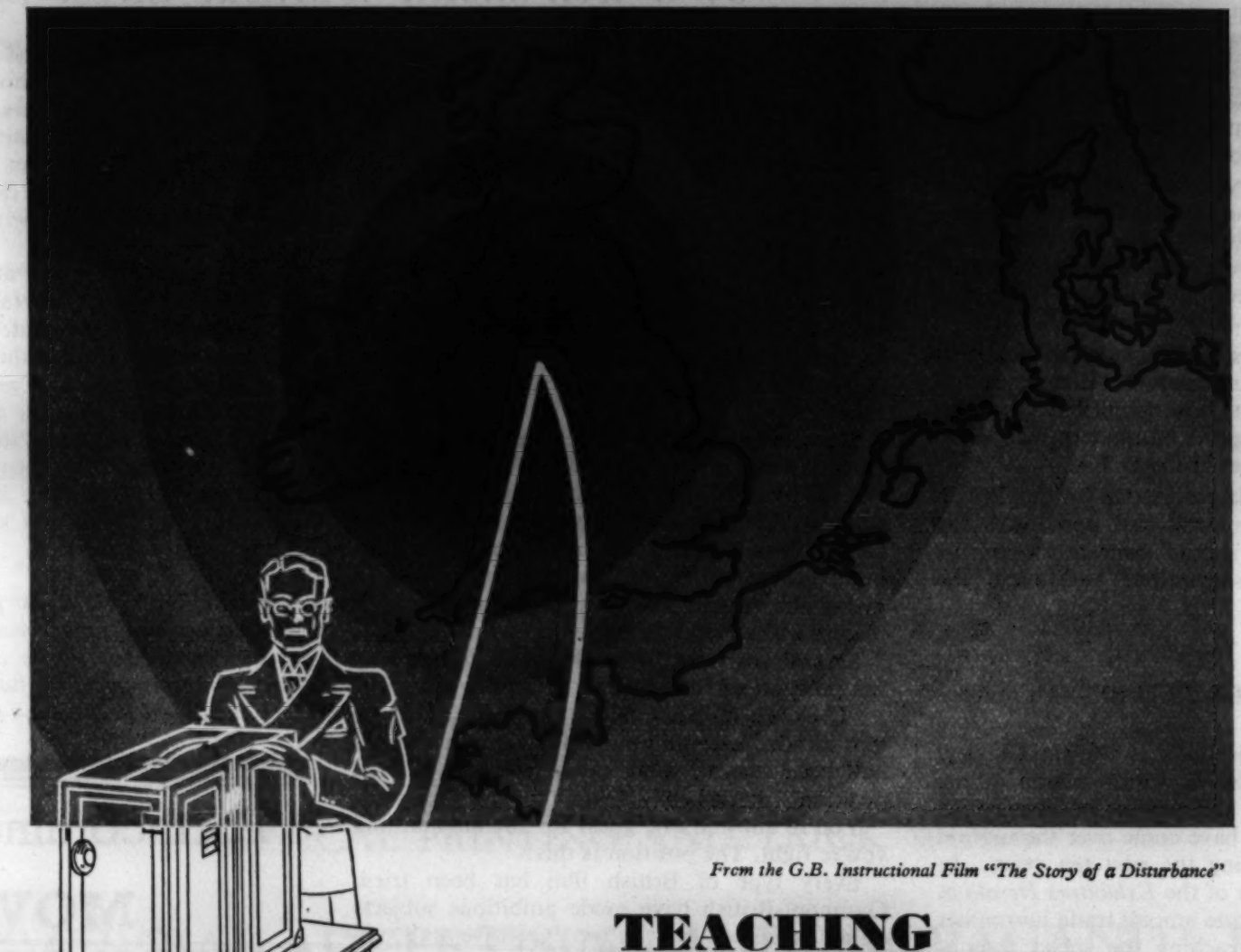

From the G.B. Instructional Film "The Story of a Disturbance"

TEACHING FROM THE LIVING FACT

"It is commonplace to say that the cinema has placed new powers in the hands of the educationalist but few educationalists have really grasped what its new powers are. So far the cinema has largely been canvassed as a way of stimulating interest or of conveying in a more vivid and palatable form information which is less attractive when communicated through the medium of print. What we have still to realise is that it can explain many things which many people can never understand at all, if they have to rely on the printed word."—

LANCELOT HOGBEN
(Professor of Social Biology in the University of London).

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The Stubborn Logic of Youth

HOWEVER illogical the wayward fancies of children may appear to the less perceptive mind of the adult, the child's imagination is in fact governed by a stubborn sense of logic, whose premises are invariably stimulated by the eye.

Ellen Terry tells in her *Memoirs* of her efforts to persuade her small son to learn by heart a poem by Black the last line of which ended "And all the hills are covered by sheep." All went well until the last line was reached. And there the small boy most firmly stuck. "All covered with" grass, trees, snow, stones—yes, everything but the poet's sheep. Nothing could induce him to add that tiresome word, even when tearfully prompted by his mother and sister. Hills, he knew well enough, were nearly always covered with grass, often with trees, and sometimes with snow—but as for sheep covering hills, it was patently absurd.

To a child, seeing is believing. It is in the *deductions* from their visually-stimulated beliefs that children achieve their most delightfully wayward fancies.

Brain, eye and ear

It is this fact which is the principle of modern methods of education. Educationists everywhere have become aware that the brain must be stimulated by co-operation with eye and ear. Old systems which crammed the brains with an indigestible and undigested mass of facts are rightly discredited. The methods demanding that children should live only to learn, have been discarded for the more sensible order that they must learn so that they may live—in the widest sense of the word.

There is, of course, little novelty in educational methods which lay stress on this co-operation between mind and ear, between mind and eye.

Even to savage races and to mankind living in the dawn of intelligence, some traditions, some elementary knowledge, some stories of ancestors, were handed down from generation to generation. As the group or tribe grew stronger, so more detailed and more necessary did oral instruction become. But later on legend and story alone were not enough to ensure that knowledge was acquired and understood. Thus man turned to the only alternative medium—the eye, and primitive drawings worked with primitive instruments resulted.

Slowly then, were evolved symbols for speech. Words too should achieve some measure of imperishability ; and thus were alphabets constructed.

It is well to remember that modern methods of using diagrams or pictures to convey and stimulate a thought, are only a development of the primitive realisation that drawing was an apter means of passing on instruction than words alone.

Bulk of knowledge

If primitive men had need of these methods, then how much more are they needed to-day! Progress in every art and science has created an alarming bulk of facts, which must, in one person or another, be passed on to subsequent generations. The tendency to specialisation to-day is but one result of the incredible multiplication of scientific knowledge in recent years.

How then may all this knowledge be most easily absorbed, and so presented that it may be developed in the future? Here is the educationist's most urgent problem. His object is to stimulate the mind directly by such means as handcraft, rhythm, in sound and movement, by training the eye to observe and ultimately to co-ordinate observation by reason. For the ear there are lectures, radio-talks, gramophone records—all of which help the teacher in his task. But the eye until recently, has only partly fulfilled its purpose. Pictures, diagrams and photography have not kept pace adequately with other educational developments.

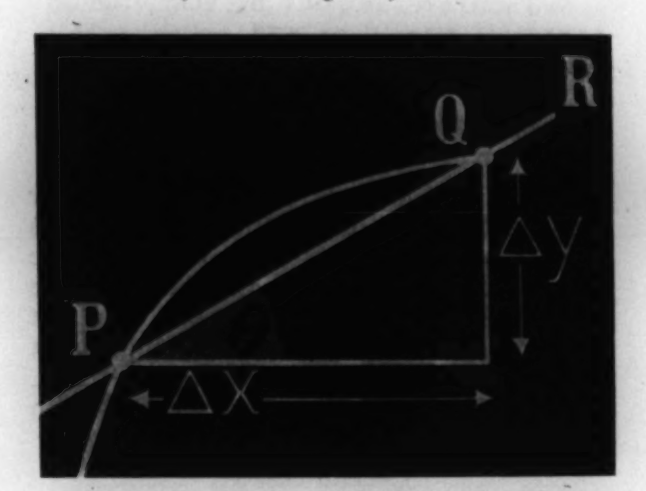
It is surprising that the most accessible of all forms of instructions is also the most neglected. The cinema, whose whole development has taken place within the lifetime of most of to-day's teachers, is an instrument of education which is the logical successor to the drawings of primitive man. Its language is universal, its appeal direct, easily assimilated and above all, stimulating.

Facile stimulation

The commercial film has appealed largely to the mediocre intelligence because of its facile stimulation of the tired mind through the eye. It is this facility of stimulation which forms the educationist's chief argument for the wider use of the instructional film.

Its possibilities are immense, and its scope without limit. The film can re-create history, give reality to columns of statistics, illuminate a meaningless formula, explain the mysteries of Nature, and can people the map with nations. Properly used, the film is the most powerful weapon that has ever been put into the hands of the instructor. The diagram has been given life, and the picture endowed with the reality of movement. Seeing is believing. To this phrase the film has given a wider meaning. It provides the answer to the small boy who refuses to be convinced that the poet's hills were covered with sheep, and in answering him solves the teacher's most difficult problem: that of giving his pupils a mental conception of the facts on which his future learning is to be based. P.V.M.

RATE OF CHANGE (A short technical film.)
By A. D. Segaller, B.Sc.



Rate of Change is an 8-minute instructional film on the Differential Calculus. Animated diagrams are used, the aim being to provide a visual introduction to this important branch of Mathematics, which must be mastered be every boy taking up Science or Engineering.

To illustrate vividly the idea of a "rate of change," the film makes use of a familiar type of change—a car gathering speed. Also, by means of close-ups, the idea of a "limit" is shown—that is, a quantity (in this case *average* speed) which approaches nearer and nearer to a certain value (*instantaneous* speed) without quite reaching it.

The film, which is on 16 mm. negative (silent), will probably be distributed by Messrs. Visual Education Ltd.

* * *

The Empire Tea Market Expansion Bureau effectively drew attention to itself last month by giving daily film shows inside the entrance of the Charing Cross Underground Station. The films included *Tea Pot Town*, a technicolor cartoon; *Tea Time Topics*, made by Publicity Films; *Island of Contrasts* and *Gardens of the Orient*, both made from surplus stock exposed by Basil Wright when filming *Song of Ceylon*, and edited by Gaumont-British Instructional; and *Romantic India*, also edited by Gaumont-British from stock belonging to the Indian Government.

CLEVER, YES—

but would it sell lipstick to that blonde in the tobacco kiosk?

Some films are "clever" in inverted commas. Others are clever to only the expert eye. We prefer to make films the cleverness of which is in their appeal to the audience's emotions and buying habits. Come to our private theatre and see what we've done for other advertisers.

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The Fine Flower of Chivalry

At Aldershot military meeting the fine flower of English chivalry turn out to run the Army's own steeplechase meeting—fair women and brave men cluster round while owner-riders face the jumps. Of course it is the Army's own show, but one knows how difficult it is to keep outsiders at bay. Those impossible newsreel people are there, with the following delightful result in British Paramount:

(general views)

Yes, rather, this is no ordinary steeplechase. By jove no. It's the Aldershot military meeting, an Army affair, a grander national than anything at Aintree. The Service is in the saddle. But a soldier, by any other uniform, looks just as fascinating; awfully smart, frightfully winning, no slackness . . .

(paddock scene)

See them come out of the paddock: well-groomed, properly turned out: so hard for a girl to keep a stiff upper lip. It's terribly exciting . . .

(the start)

And by jove they're off. We shall be awfully thrilled. It's so terribly difficult to keep calm as they take the jumps—the military in the saddle. Of course you've heard that the Army's frightfully mechanized now: motors and things: yes, even the cavalry. But still there's no sight like the military in the saddle . . .

(rider "comes a cropper")

Part of it's out now: Cholmondely took a toss—awfully tough luck: but the rest go on. If you can keep your seat when all about you are losing theirs—you know, the Kipling spirit—you'll be a man, my son, and all that. Another jump . . .

(another rider does likewise)

Fortescue falls. What did you say, sir? Thank God we've got a Navy? I resent that . . .

(last jump)

But who cares? Here's the last jump, and they're all over, and so's the race, bar shouting:

Let's go and have a drink.

Much more of this sort of thing and the newsreels will be cut by all decent people. But the rest of us are unanimous that for the above effort, British Paramount score ten out of ten. Bull's eye—penny back—cigar—another shot.

R.F.

NEWSREEL RUSHES

by the Commentator

Coronation Newsreels

Before this issue of *W.F.N.* has had time to collect more than two or three specks of soot on the nation's newstands, the British newsreels will have completed what is probably the biggest job they have ever tackled. For in 1910 they had hardly learned to walk; and of all the events that have flashed across the screen in the intervening years, the essentially visual pageantry of the Coronation will make an historic news story that will lend itself perhaps better than any to film reporting.

Well handled, the newsreel will beat even the best from the pen or the broadcast microphone. The newsreel machine stands ready—long years of use have run in the bearings—months of overhaul have double-crossed every possibility of breakdown—throbbing power awaits the touch on the controls. Now—all depends on the men who will handle those controls. Something of what they hope to achieve has been gathered from much talk at personal interviews—much reading of official announcements. Some of the statements are vague enough faintly to suggest that they are still wondering which position of the lever is top gear and which is reverse.

Some Coronation Plans

First mention naturally falls to Movietone for promising a full picture in colour. It should make newsreel history. But of course the fairly complicated processing required by almost every colour system, rules out the possibility of Movietone's colour story being out by Coronation evening, or even the next day. So Movietone will produce a normal black and white picture for more direct competition with other reels.

Pathé and Movietone between them are dealing with the actual filming inside Westminster Abbey—though the pictures will be shared by the other reels.

Much has been made of this concession to the newsreels, but actually they will be working under tremendous difficulties. Since cameras and cameramen will have to be absolutely invisible from the Abbey floor—cameras must be set and focused in advance—then bolted down and covered in to prevent noise. Panning or changing lenses during the ceremony will be out of the question. Six cameras will be used—focused on the points where key-parts of the ceremony will take place. It is even now uncertain whether there will be sufficient light to ensure more than 50 per cent. exposure on the fastest black and white stock—and daily more uncertain whether Technicolor inside the Abbey will be possible at all. Finally—not one foot of the Abbey ceremony can be issued before it has been viewed by the Archbishop of Canterbury and the Duke of Norfolk at a Piccadilly News Theatre on Coronation afternoon. So there is little hope of the Abbey pictures being shown within 24 hours of the issue of the first "outside" rush copies.

Gaumont-British and Universal advance information is being handed out wholesale by General Film Distributors—who, since the G.B. dissolution, are selling both reels. And the G.F.D. ad-men don't seem to be finding it easy to boost two reels side by side—in fact the effort is showing up distinct signs of vocabulary strain.

Paramount's promised Coronation stunt is a "shooting script"—with a copy carried by each cameraman. The object of this scheme is perfectly clear—to Paramount! "It will add to the speed of distribution employed by the cameramen." Presumably if an unrehearsed incident happens under the nose of one of the cameramen, he won't shoot it because "it isn't in the Script."

Paramount also announce that, as each cameraman sends in his exposed negative "the editing department will be receiving from minute to minute portions of the film, which will be *rapidly assembled and rushed out* to theatres." Of course, if Paramount can arrange for their Coronation special to be sent out in ten foot lengths, apart from improving the continuity, it will give exhibitors the chance of turning editors!

* * * *

Gaumont-British are promising wonders in air delivery—which isn't really a bad line to take, since the Coronation will be one of the all-too-few occasions when people will be attracted to the cinemas by the newsreels—and the "first out" will draw the crowds. The G.B. list of fliers reads like the entry sheet of a hypothetical trans-atlantic air race—headed by Jim Mollison, who hopes to fly to Edinburgh and Glasgow in under two hours.

* * * *

Paramount say they will have 50 cameramen, each exposing 500 ft. of stock—total 25,000 ft.

Movietone promise 40,000 ft. to be exposed.

But evidently G.B. and Universal are in quite a different class—for "*both* will *each* film over a million feet."

Now it only remains for Pathé to announce a 1,000 ft. cut story from 1,500 ft. of exposed negative!

Ballyhoo

For the rest, the advance Coronation newsreel information is a maze of super-clichés. Samples:

A trade paper: "Sound will be judiciously employed."

Movietone: "European commentators will describe the pageant with first-hand knowledge. No money has been spared. Complete and comprehensive plans have been made."

Pathé: "Every sphere of everyday activity is being utilised by the organisation. To top the best efforts of the past is an achievement desired to be accomplished."

Gaumont British: "Scores of cameras will be placed at vantage points."

Universal: "A complete organisation has been built up to deal with every contingency that may arise from the physical shooting of the scenes."

Paramount: "Will shoot every detail of the ceremonies."

* * * *

But perhaps the palm should go to Paramount for the promise that every cameraman will have a "racing motor-cyclist to rush the film back to the laboratories immediately the procession has passed." Perhaps if they drive fast enough they may be able to beat the procession!

RADIO AND TELEVISION

Notes of the Month
by George Audit

IT IS A common opinion that the B.B.C. voice is tedious. Listening to news items, talks and announcements night after night induces a mild disgust at the too even, too unruffled, too impersonal tones. It comes almost as a shock of relief to get away from National programme voices and hear the voice of Frank Nichols in a Harry Hopeful programme from the North, or a shop assistant in a Midland debate.

In the days of its youthful enthusiasm the B.B.C. began to work out a science of voice production. People like Lewis and Sieveking tried to discover by tests and critical listening what voices were most suitable to the microphone's peculiar requirements. They found out that a speaker can obtain subtler effects by varying his distance from the microphone, and that the voice must be pitched at an optimum level. They also learned that the microphone is a cunning detector of affectation. It will quickly give you away if you try "putting it on." The declamatory style was found to be quite unsuitable for radio. That is confirmed by the failure of big politicians or actors to make a success of broadcasting. Thus the gardener, C. H. Middleton, is infinitely more successful as a broadcast speaker than Winston Churchill or Marlene Dietrich, and the value of Basil Maine as a broadcast music critic is sadly impaired by his skill as an orator.

Time has shown that if a speaker really has something to say he can overcome almost any limitations in his voice. It would be hard to imagine voices less melodious than those of H. G. Wells or Dr. George Dyson, the music critic, yet both were quite popular as speakers. Perhaps the most delightful speaker to listen to is G. Bernard Shaw who is confident at the microphone and has the most natural and easy delivery.

Inferior Voices

Of late years there has been a tendency to discriminate less against speakers who have inferior voices. The B.B.C. is taking up the attitude that a speaker shall be chosen solely for his ability, unless his voice is almost inaudible. Improvements in the quality of transmissions have encouraged the tendency. On the whole that seems to be a reasonable attitude.

There is apparently the same indiscrimination in the selection of announcers, which is quite a different kettle of fish. Announcers were once allowed to have a name and a suggestion of personality. Rex Palmer, Burrows, Cecil Lewis were all real people and what they said and read seemed interesting. Their successors are but shadows, poor anonymous abstractions of scarcely determinate sex, tied to a script, their pronunciations and modulations closely regulated, reflecting culture without character. If there is any theory behind the employment and regulation of such unfortunate individuals it can only be the half-baked notion that news and announcements are impersonal and that no personality or idiosyncrasy should intrude itself between the fact and the audience. The first misconception here is that broadcast announcements are seldom if ever statements of fact or descriptions of actual events. News bulletins are general recitations of other people's reports. Secondly even if the announcements were eye-witness descriptions they can best be put over by a lively personality, witness the success of American commentators.

In feature productions the B.B.C. have done practically nothing to enlarge the number of available voices. My impression is that they rely too much on professionals like Robert Farquarson who may have some fine performances to his credit but has been overdone. Producers seem afraid to let the technician or worker tell his own story as he does in the documentary film. In Manchester they have discovered new voices and new, vital characters by sending their catalytic agent, Harry Hopeful, out into the lanes and streets of England. Harry Hopeful is an enormous acquisition to broadcasting. He and his radio acquaintances have broken down the cult of the cultivated voice. I believe that in London and the rest of England there are bricklayers, fishermen and farmers with voices and characters every bit as good as Harry's, but the B.B.C. will not find them until it gets down to making programmes about real people.

Backstairs Sponsorship

The B.B.C. rightly despises American sponsored programmes. Even its most bitter critics imagine the B.B.C. is free of financial corruption. It is therefore all the more alarming to learn that the Controller of Programmes has just issued a private instruction that future programmes should if possible "avoid giving offence to advertisers in B.B.C. publications."

On turning up the latest balance sheet I find that the profits on B.B.C. publications amount to something over £500,000 per annum. This sum is chiefly accumulated from advertisement revenue in *Radio Times*.

The B.B.C. keeps a close guard on what it happily describes as the integrity of the microphone. While it is prepared to interfere with its programmes for the sake of keeping advertisers sweet is it maintaining quite the same close watch over the integrity of its advertisement pages? As a matter of interest I turned up a recent issue of *Radio Times* and discovered some extraordinary advertisements. "Disfigured with pimples!" "Constipation!" "Crippled with rheumatism!" were the alarming headlines. Advertisers asked such questions as: "Nauseous gas or wind?" "Constant dropping of phlegm?"

If talks are being interfered with for the sake of pleasing such inquisitors have we not a system of backstairs sponsoring? Is the B.B.C. so pushed for money that it dare not offend a few wealthy advertisers?

★Tuesday, May 25th, 6.25 p.m.: *The Emperor Jones*. By Eugene O'Neill. Production: Creswell. NATIONAL. 7.45 p.m.: *Pelleas and Melisande*, Act 1. From Covent Garden. REGIONAL.

Wednesday, May 26th, 8.15 p.m.: Feature programme. *Louisa Wants a Bicycle*. Production: Allen. REGIONAL.

B.B.C. Events

Saturday, May 1st, 2.45 p.m.: Cup Final. Commentary from Wembley. NATIONAL.

Sunday, May 2nd, 6.30 p.m.: *May Day*. By Purcell. Production: McConnel. REGIONAL.

Monday, May 3rd, 7.30 p.m.: *We Gave Our Grandmother*. Play by Richard Hughes. Production: Sieveking. REGIONAL. 7.45 p.m.: *Mr. Penny*. Episode 5. NATIONAL.

Wednesday, May 5th, 8.0 p.m.: *Eight Bells*. Play by Mungo Dewar. Production: Pepper. NATIONAL.

Thursday, May 6th, 7.55 p.m.: *Alceste*, Act I. From Covent Garden. REGIONAL.

★Friday, May 7th, 7.30 p.m.: Feature Programme. *King's Health*. Production: Felton. REGIONAL. 8.0 p.m.: *Scrapbook for* 1902. Production: Brewer. NATIONAL.

Saturday, May 8th, 3.45 p.m.: Rugby League Final. Commentary from Wembley. NATIONAL. 7.30 p.m.: *A.B.C.* Production: Hanson. Devised by Alan Keith. NATIONAL.

★Sunday, May 9th, 9.20 p.m.: Feature Programme: *The King's Anointing*. Production: Felton. REGIONAL.

★Monday, May 10th, 7.40 p.m. (and on May 11th, 13th, 14th and 15th): *In Town Tonight*. Production: Hanson. NATIONAL. 8.0 p.m.: *Dear Brutus*. By J. M. Barrie. Production: Gielgud. NATIONAL.

Tuesday, May 11th, 9.0 p.m.: *Carmen*, Act 2. From Covent Garden. REGIONAL.

★Wednesday, May 12th, 10.15 a.m. and and 2.15 p.m.: Coronation Broadcast. 7.20 p.m.: The Empire's Homage. 8.0 p.m.: H.M. The King. NATIONAL and REGIONAL. 8.15 p.m.: *Coronation Party*. Production: Brewer. NATIONAL.

Thursday, May 13th, 5.0 p.m.: M.C.C. v. New Zealand. Commentary from Lord's. NATIONAL.

Friday, May 14th, 4 p.m.: Feature Programme. *Some are Born Great*. Production: Pudney. NATIONAL.

Saturday, May 15th, 8.0 p.m.: Feature Programme. *The Duchy of Cornwall*. REGIONAL. 9.50 p.m.: Recorded programme of Coronation week. NATIONAL.

★Sunday, May 16th, 9.5 p.m.: *Midsummer Night's Dream*. By Shakespeare. Production: Creswell. REGIONAL.

Tuesday, May 18th, 8.10 p.m.: The Prime Minister. Speech from Albert Hall. NATIONAL.

Wednesday, May 19th, 7.50 p.m.: Gracie Fields. From Rochdale. NATIONAL.

Sunday, May 23rd, 7.30 p.m.: *The Black Prince*. Play. Production: Cheatle. NATIONAL. 9.5 p.m.: *The Miracle at Lodz*. Play. Production: Sieveking. REGIONAL

Monday, May 24th, 8.30 p.m.: Empire Day Programme, from India and Ceylon. NATIONAL.

Continued in preceding column

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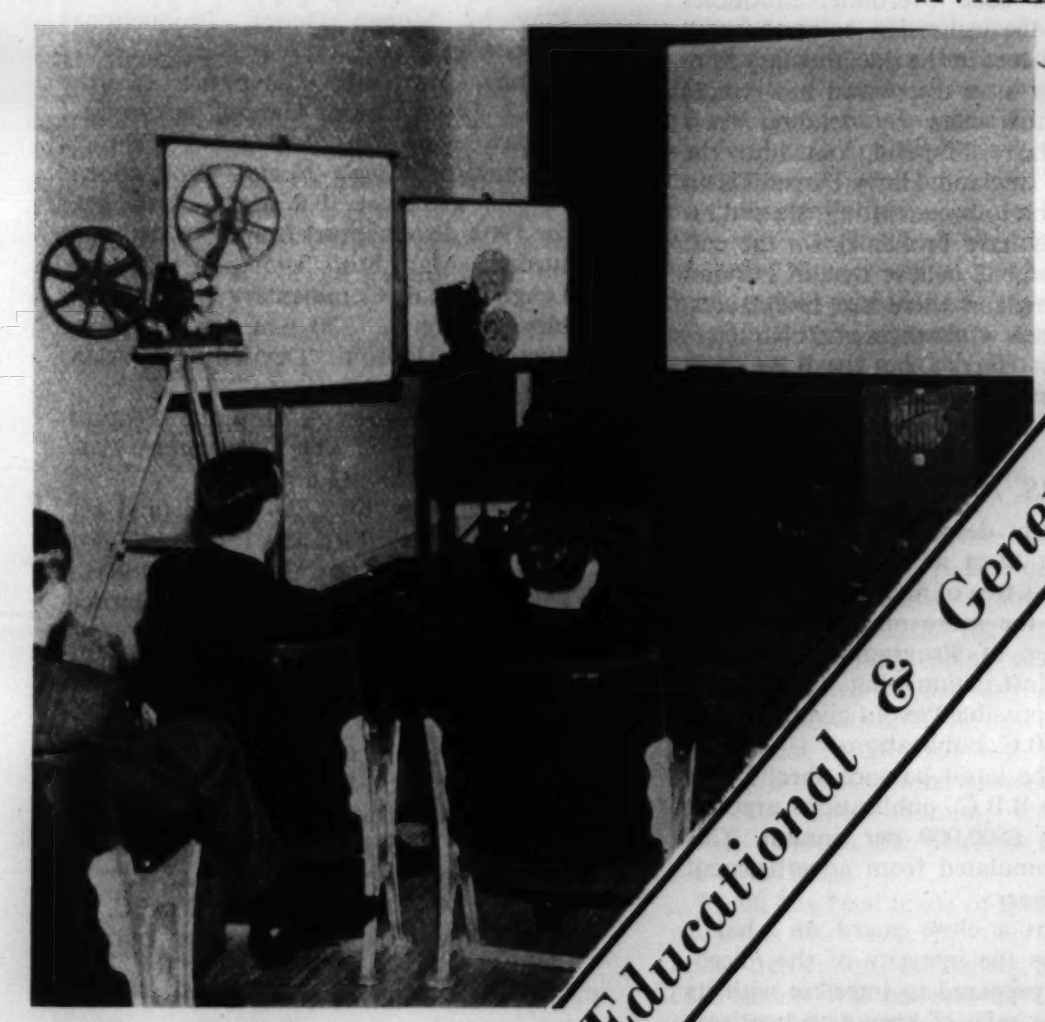

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KEEP YOUR FILMS— GIVE US YOUR SCRAP HEAP

A famous educationist points out the potential value of film material scrapped by commercial companies

THE famous educationist Dr. Robert Rusk says "If only the film companies would let us rake through their bins for scrap, we should be quite happy. But no; we know what's wanted, and we know how to use it, but we can't get it. Every time the big companies make a film like *David Copperfield* or *Berkeley Square*, they must throw away enough first-class material to make any amount of teaching films. All we ask is the free run of their midden."

"Time, like an ever-rolling stream bears all the films away: they fly forgotten, as a dream dies at the opening day." For many years teachers have stood by impotent while the material they covet so much floats swiftly past. They covet the histories and biographies, which vanish within the year. They covet the *March of Time*, which vanishes within the month. They covet the newsreels which vanish within the week.

Settings, not story

Not that they want to use the films *in toto*. Theatrical films are seldom true to historical and biographical fact. Many of them, particularly musicals, are deliberately false. But the settings: Dickens's London, Clive's India, Davy Garrick's Old Drury, Elizabeth's England, Claudius's Rome, Savonarola's Florence; the settings represent the closest possible approach to accurate reconstruction. It is so much easier to be faithful in representing things than persons. *Mutiny on the Bounty* probably gave no better than a musical-comedy version of the manners of 18th-century sailors; but the sea and the ships and the rigging and the island, the costumes, uniforms, weapons, furniture, carefully reconstructed from old prints and paintings, must surely be fairly accurate. Charles Laughton is no more like Henry VIII than Rembrandt was like either: but Vincent Korda's Tudor interiors are probably as nearly authentic as no matter. The teacher does not grieve when Laughton's Henry is junked—he sighs because jug and bottle, window and table, stomacher and kirtle follow him to the vaults of Wardour Street.

It seems that Gaumont-British Instructional somehow heard the sigh: for they recently approached London Films for permission to lift the Banquet scene and the Hunting and Hawking sequence out of the film for inclusion in their special programmes devised for L.C.C. teachers. In this they had the courtesy and collaboration of London Films: in itself a good omen, indicating that the trade is now concerned for the preservation of the more permanently valuable features of its productions. But what are the film producers to do? They obviously cannot reissue films after they have been withdrawn; they would very soon be the victims of pirates whom even now they do not entirely escape. As a matter of ordinary commonsense, they have to call in all copies at the end of the renting period and destroy them.

Nevertheless they show their good faith by welcoming a centralised system of preservation. The National Film Library provides it, in a skeleton form. This library preserves copies of outstanding films against the future. Within the limits imposed by copyright difficulties and lack of money, the Film Institute is even able to do a certain amount of reissuing. Something like a dozen commercial primitives including *The Great Train Robbery* and *Simple Charity* have been issued, mainly to Film Societies, in the course of the last year. The goodwill of the film producing companies extends freely to this scheme for preservation and ultimate reissue. Will it extend further to re-editing—to the project of creating new films out of the fabric of the old?

Why not? School films re-edited from a theatrical film bear no obvious relation to the original as a complete work. They are different in scale and scope, in purpose and effect, in their very nature; they cannot be said to compete in any way with the original film from which their material is taken. The teachers do not want potted versions of the films, which would preserve their narrative value: they want shorts and snippets, illustrating their own material; they want the *Hispaniola*, not Jackie Cooper as Jim Hawkins: the curricles and cabs of old London, not Leslie Howard; street scenes, prairies, seascapes, interiors, jungle pictures, theatres, old houses, divorced from Nova Pilbeam, Clark Gable, Laughton, Walter Huston and the rest.

It is clear that facilities for this work of selection and recreation could not be lightly granted, or the trade might soon be the victims of commercial sharks posing as education experts and reaping a rich harvest with theatrical shorts. Facilities would have to be granted only to some central and responsible authority representing not only the teachers but also the trade. There should be no great difficulty about this, so far as the trade is concerned, for by collaborating in the work of the National Film Library they have already shown themselves to be aware of the cultural issues involved in the junking of films. But the enterprise would have to be conducted on a central, national scale, financed with public money, supervised by responsible and authoritative educationists. The organisation of such a service might well take some time but it would be worth it. Experimentation would be necessary: all concerned would have to be willing to learn. Film producers would have to forget their old illusion that they know what teachers want: teachers would have to recognise that cutting and editing can't be learned overnight, and the Board of Education would have to stand in, supply the money, and hold a watching brief.

It is worth remembering that the claims of education are especially recognised in the law of copyright and printed matter.

Precedents also exist of course in film. The first considerable achievement in re-editing entertainment films for education purposes was made when the Empire Marketing Board created "Conquest," a history of American development, out of bits of *The Covered Waggon* and *The Thundering Herd*. It was an immense success. G.B.I. have frequently used material of theatrical origin for educational purposes, and have ambitions to raid the Gaumont vaults for further material when they can find time from their own production.

Paramount pioneers

Now from America comes the news that Paramount have prepared education films based on *The Plainsman* and *The Maid of Salem*, to be circulated to schools, in advance of the big films, complete with teaching notes and stills. They propose to make this the beginning of a series of educational "trailers." M.G.M. did much the same with *Romeo and Juliet*. This movement is most interesting. School films are never likely to make much money (as the film world understand money, anyhow) and the practice of sending out these shorts *ahead* of the parent film is an ingenious method of serving the schools, and at the same time serving commercial interests. It also shows pretty complete recognition of the fact that a school film does not compete with the big film from which it is made. An interesting coincidence is that "The Spirit of the Plain" (*i.e.* the *Plainsman* trailer) uses bits of *The Thundering Herd* and *The Covered Wagon*, the very same films as the E.M.B. used many years ago.

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NEWS FROM AMATEUR CLUBS

Producing *"Room 17"*—Bognor Regis Film Society.

BOGNOR REGIS FILM SOCIETY: Patron: Ralph Lynn. Hon. Secretary: Miss L. Cornish, "Southernhay," New Barn Lane, Felpham, Bognor Regis.

The Third Annual Public Show was held on March 10th to 13th last at the Roof Garden Theatre, Bognor Regis. The attendance surpassed all previous years, and the audience was appreciative. Ralph Lynn was unable to attend but he sent the Society a telegram of good wishes.

The programme was headed by *Room* 17 (the Society's latest production), a comedy-drama featuring the Bognor Regis first Carnival Queen and directed by H. L. Guermonprez. The supporting films—made entirely by members—were *Bognor Regis Carnival*, made in Kodachrome; *Continental Cafe*, a Moko the Monk cartoon; *Symphony of the Seasons*, shot in colour by Barry Hart and directed by H. L. Guermonprez; and *Regis Review*, a newsreel of local events of the year. Stanley Burgess and His Band, who featured in *Room* 17, provided stage entertainment.

The technical department are now preparing scripts for their 1937-8 programmes. During the past few weeks, members have seen films from Salford, Bournemouth and Eltham Cine Clubs, and on April 20th they visited Portsmouth Cine Society for their first public Show.

BLACKHEATH FILM CLUB: Hon. Secretary, John Gibson, 6 St. German's Place, London, S.E.3. Programme Secretary: Ralph Cathles, 77 Hervey Road, S.E.3.

The Society's studio and theatre is a hall converted and fixed with an exterior projection box. Current production is a comedy of the Naughty Nineties on 16mm. which is being processed by one of the members. Productions to date include four dramas on 9.5 mm.; two comedies, one 16 mm. and one 9.5 mm.; three 16 mm. cine magazines; and several newsreels. These, together with three members' films, are available for loan or hire to other Clubs and Societies.

Two story films a year are scheduled for the future; reserve cameramen and technical experts being organised into local newsreel squads. The 9.5 mm. newsreel and the 16 mm. news-magazine will be produced for alternate monthly projection meetings. Programmes will also include the best of the amateur films available, and sub-standard versions of outstanding professional films. G.P.O. and Empire films are regular features. Periodical demonstrations, lectures and discussions will also be held.

Acting membership subscription is 10*s*. and non-acting 5*s*.

ACE MOVIES: Hon. Secretary, Channon Wood, 15 Openview, S.W.18: Studio, 90 High Street Mews, Wimbledon, S.W.19.

Atmosphere shots for *Luna Park* were recently obtained in the Kursaal, Southend. Ace Movies wish to place on record appreciation to the Southend Cine Society who obtained the necessary permission to work in the Kursaal grounds and who assisted the unit in selecting various vantage points for camera angles.

The two productions announced last month are under way, but there is still room for new members to participate if they apply within the next week or so. Visitors are always welcome at the studio on Thursdays and Sundays between 8.30 and 11 p.m.

The Secretaries of amateur clubs are asked to supply news of current activities regularly each month. Copy for next number should reach the Editor by May 8th.

MERSEYSIDE FILM INSTITUTE SOCIETY: Hon. Secretary, J. Alex Parker, 5-6 Bluecoats Chambers, Liverpool, 1. Hon. Secretary of Amateur Film Unit, Muriel A. Bird.

On April 9th, following a business meeting of the A.F.U., two films made by the Institute's producing unit were shown—*Morning Boat*, produced by the 16 mm. Group, and *The Rise of Liverpool*, produced by the 9.5 mm. Group. *Ferry Boats*, directed by G. H. Hesketh, a member of the A.F.U., was also included in the programme. This film was awarded a certificate by the Royal Photographic Society and a plaque by "The Amateur Cine World."

The Deserter, Pudovkin's first sound film, headed the bill on Friday, April 23rd, which also included *The Plow That Broke the Plains*, Roosevelt National Recovery Administration film, and *Water Babies*, a coloured Silly Symphony.

The following Monday Mr. Oliver Bell, General Manager of the British Film Institute, talked about the Institute's work during the season with particular reference to the Merseyside branch.

THE FILM AND PHOTO LEAGUE: Hon. Secretary, H. Cuthbertson, 3 Somerset Terrace, London, W.C.1.

Formed at the end of 1934, the League aims at producing films showing the lives and aspirations of the vast mass of British citizens to-day. It encourages the use of motion and still photography in exposing and combating the evils of war, reaction and taboos, and is seeking a new cinematic approach to child entertainment. It now plans to produce films on a much larger scale.

Amateur technicians, actors, scenarists, cameramen, writers, publicity experts, etc., are urgently needed.

ROYAL PHOTOGRAPHIC SOCIETY:

After the Annual General Meeting of the Kinematograph Section, H. Chevalier, F.P.S., A.S.E., delivered a lecture with film illustrations on "The Special Effects Department."

To the uninitiated the tremendous amount of care and patience revealed in trick effects of film was most impressive.

Elaborate diagrams were given to illustrate the mathematical process by which certain very high buildings were apparently photographed in full. Mr. Chevalier also demonstrated how a mirrored effect could satisfactorily be obtained by means of a special arrangement of a flap and a prism in the lens itself, so that the reflection was actually made in the camera.

Another method of the same type was the bi-focal lens, a kind of ball and socket mechanism which brought both foreground and background into sharp focus together. Mr. Chevalier had made a detailed diagram of this. The usefulness of the bi-focal lens was shown on the screen by enlargements from *Midsumer Night's Dream*, *Green Pastures* and *Bullets or Ballots*.

Throughout the evening, a great variety of film sequences and lantern slides illustrated, among other things, how snow and ice were manufactured and how some of the more puzzling parts of *Devil Doll*, *Things to Come*, *The Beloved Vagabond*, *Dark Journey*, etc. were achieved. The lecturer also dealt with the Armada sequence in *Fire Over England* and the giant revolving stage from *The Great Ziegfeld*. The apparatus used in the latter was the Cook Varo Lens of which there are thirteen in existence, one in England and twelve in Hollywood.

FILMING BRITAIN—*No. 1. of a New Series of Articles*

By Evelyn Spice

Evelyn Spice, director of a number of documentary films for the G.P.O. film unit, among them *Weather Forecast* and *Calendar of the Year*, has been appointed consultant on matters of interest to Amateurs. Any information required or questions to be answered will be dealt with by her if letters are addressed to Oxford House, 9 Oxford Street, W.1.

With the fine weather on its way, amateurs all over the country will be discussing ideas and scripts for their next production.

Why not, this year, make a film which will find a permanent place in school libraries and non-theatrical travelling shows? Why not make a record of some part of British life which will remain of great value long after the story-book film has been forgotten?

Why not reach out a bit beyond the film which is interesting only to members of the cine-club and their families and friends and develop within your society a more serious film study?

Life in Britain has rarely been touched, as yet, by the camera. A grand selection of subjects lies open to the amateur, alive with freshness, filled with possibilities, revealing for the first time the intimacies of life of farm, factory or home.

Just a few weeks ago there appeared at London cinemas a short film made by a man who was quite new to films. It kept the audience in a stage of giggles from the beginning to its end. It was a simple record of a man getting off to work in the morning from a boarding house. Everything went wrong—in a perfectly natural way. It tickled the men in the audience because it reminded them of their own struggles with a dull razor, or cut chins. It amused the women to see a man in so many small predicaments. It was funny simply because the director knew how to catch and emphasize details—without making them appear staged and affected, and because he filmed something he knew very well.

Subjects at Hand

All around are subjects. The best ones—probably the ones we find it hardest to see—are those under our very noses. But, whether intimate details or larger impressions they all have their value, if presented in a clear concise manner, with no divergence from a strong central theme.

Some may be simply pictorial representations of a district, town, farm, etc. (shot from one aspect, preferably).

Others may go beneath the skin of the subject a bit—may poke into places and reveal more than the superficial story.

Still others, much more difficult, are made by restaging or snatching sequences from real life and fitting them together into a dramatic story of real people.

It would be well, perhaps, for the beginner in films to start with the descriptive, or pictorial film. These are badly needed by teachers to illustrate geography lessons and may form a background for lectures and entertainments.

From that start, feeling one's way carefully, and giving infinite care to the study of one's subject and preparation of script, may be built a very fine type of documentary, equal on 16 mm. to the professional, full-size film. These films will have lasting value, and great social and educational influence.

From a serious beginning with the simple descriptive film may spring a longer documentary, with a strong theme, complete, perhaps, with sound, filling the bill in thousands of school-halls, non-theatrical shows, clubrooms, and evening classes.

With this in mind, there need be no hesitancy of plan, no lack of room for development.

There are certain things which amateurs, of course, are compelled to consider in making their films (more particularly amateur cine societies). First: the cost. Second: they must use all their members in making the films.

The question of cost may be helped a lot in the future, by sponsorship. It remains to a large extent with the amateurs whether or not the sponsorship can be encouraged to any large extent. The amateurs must produce the goods. They must make films of very high standard. They must get to the bottom of the subjects and root out the interesting and significant details. They must seize upon opportunities for distribution.

The other problem—that of using society members—is really no problem at all (although, it seems, a lot of societies look upon it as a serious obstacle to documentary).

There is no reason why a good sized "cast" might not be used in a documentary—to act parts with which they are, in their work or home-life, perfectly familiar.

The scripts would be written with that in mind, offices, street scenes, working, playing. People shopping—struggling to get on a bus. A family at the seaside or on a motor-car trip into Scotland.

The acting in that case isn't high-powered imitation of something remote from them, but simply the performance of a familiar task, *naturally*. Take, for instance, a film about a motor-trip. A group of people could be used, two or four, or even more. And here one could get beyond the travelogue account of scenery and roads and hotels, to the actual meaning of the holiday—freedom from routine and work, the discovery of a new world—a world they had no notion existed except in a vague sort of way—a wonderful new world opened to them by the purchase of a motor-car.

Or, the seaside,—the South Coast, sunshine, fun, frolic, fresh-air, health and vitality to face more weeks in the city.

The actors there might be one, two, three families, children, parents, grandparents. They meet at the seaside. They arrive white and tired; the children thin—the office girl nervous and worried and overworked; the mother feeling the strain of indoor work and a family; their tempers a bit frayed. Father grumbles a bit and wonders if "it's worth it," all this struggle and bustle and worry to get there with all the children.

The whole wonders of the seaside are opened to them gradually. And all the while the sun and wind and fresh air are making new people of them, until when they go home—and see more people arrive and they overhear someone else say "All this bother and worry . . . "

The whole of the wonders of a fortnight at the sea could thus be shown through the eyes of one family and the friends they make while on holiday. Intimate family incidents, could be staged to build up sequence by sequence a fine story. A dozen or more ways of handling the same theme will come to mind almost at once. Immediately the film maker can think of people who would "do" for the parts.

But delving deeper than the superficial requires careful observation by the film maker—people, animals, nature, all those things which play their part in the film.

Observation of Detail

Noting what people do under certain circumstances, and what they say, jotting down real life anecdotes and real life impressions is a good habit to form. Observing all the small details of clothing—actions, expressions, so that incidents could be restaged, and complete naturalness obtained. Observation beforehand, standing watching for hours, waiting for things to happen is essential. If you go to a farm in mid-afternoon, you won't see much happening. You'll miss the excitement of all the morning bustle—the ducks to the pond, the cows to the field. If you wait until evening when the horses come in from the field, you will, ten to one, see them shake themselves after the harness is removed and hunt for a good spot in the meadow for their evening roll or walk deep into the pond for a drink.

The main thing is, of course, to film something one knows something about.

Take the seaside story, for instance.

You might know the SEASIDE in general, fairly well, having been to Brighton, Bournemouth, etc. on various occasions. That will be a help for it means a lot of time saved in investigating the superficial, or the surface, material. You know the lay of the land.

But, if you took complete strangers for your cast, you would need time. You would need to walk about and observe and listen and reckon what kind of people they were—and finally select. You might select wisely and you might not.

Much better to take your cast with you—friends who were interested—or members of the film—who might spend their holiday being filmed. You could then find them parts to play which they could handle—and bring in all your atmosphere and general shots by snatching or staging from the seaside crowds.

The subjects are so thick around us that the difficulty is not finding one, but selecting the best one, most fitted to individial experience and equipment, etc.

Amateurs have nothing to lose and a whole lot to gain: firstly, a possible chance of financial help; secondly, the satisfaction of knowing that their films are serving a good purpose socially and educationally; thirdly the pleasure in the thought that Britain and British people are being screened; fourthly, that very large numbers of people are seeing their films in non-theatrical shows, and fifthly, the hope that the amateur documentary might lead to bigger things for them in professional documentary film-making.

Famous Cameramen will use Kodak film for their Coronation pictures

By courtesy of British Movietonews

For such historic and unrepeatable shots Kodak film is used as a matter of course. It is used, too, year-in, year-out, in the studio and on location. And the film that is used by millions of amateurs is made under the supervision of the same skilled chemists and trained technicians, with the accumulated experience of the unrivalled Kodak organization. Whether you are just taking snapshots during the coming Coronation festivities or have a seat reserved from which to make your own movie record, follow the lead of the ace Cameramen—**use Kodak Film**

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Don't Copy Professionals

says ANDREW BUCHANAN

in his eighth article for Amateurs

THOUGH the supply of realistic material is never ending, it is natural that, at some time or other, the independent director will turn his thoughts to fictional production, and although his experience as a documentalist will have made him aware of the fact that Truth is *stronger* than fiction on the screen, he will do no harm to explore the possibilities of producing human stories. The fact that he has few facilities, and no recording outfit will, in some respects, prove an advantage.

In discussing fictional production, one automatically draws interesting parallels between the amateur and professional worlds, and these force one to realise the necessity for the amateur to break away from traditional methods of production. First of all the amateur is compelled to make silent films, and so he is compelled to construct his plot so that the meaning will be conveyed by moving images only. The plot will be utterly dependent upon pictures, being devoid of dialogue. Secondly, there will be no opportunity of disguising a weak or unsuitable story by introducing glittering spectacles, guaranteed to distract an audience from the underlying plot, or lack of it—no crowded cabarets, no bewildering battles, no big scenes entirely unrelated to the story. Those things cost a great deal of money, and demand large studio floors. They are dovetailed into poor narratives, and sometimes into good ones, to add glamour, and increase box-office value. Thirdly, the story must be comparatively simple, with normal characters playing in locations which are easily accessible.

A stronger position

These facts influence the writing of the script, for the villain cannot be packed off to Mexico, or fall from an Atlantic plane when his presence is not needed. Instead he must have influenza, or travel on the wrong bus. It can be seen, therefore, that the amateur is surrounded by limitations only when his position is compared with the professional. Otherwise not only is he without limitations, but he is in a stronger position. Lack of equipment, limited floor space and money compel him to create pictures which shall depend entirely upon his creative ability for success. Consider, for a moment, some of the items which are an indispensable part of the professional's production scheme, as at present constituted:—

A studio which costs a huge sum of money to keep when idle, and even more when active.

Expensive electrical equipment, and a highly paid technical staff to operate it.

Recording apparatus which costs far more than it should.

Cameras costing many hundreds of pounds, plus cameramen whose salaries are regarded as inadequate if below fifty pounds per week—and assistants to operate for them.

Expensive Art Directors who, with staffs of artists and armies of carpenters and plasterers devise settings, each of which frequently cost more than an intelligent picture can be made for.

Stars whose salaries make one totter.

Costs

Directors and their assistants, production managers, unit managers, scenario writers, dialogue writers, casting and costume supervisors, plus quantities of other people all assisting each other cost a great deal more than the original scheduled figure. Collectively, they create an enormous machine which operates successfully in Hollywood because the cost of production is recovered, with profit, from markets scattered throughout the world. On the other hand, British studios have attempted to imitate Hollywood's expensive system, and have suffered heavy losses in view of the comparatively small market which will accept their product. Consequently, it is up to the amateur to adopt entirely new methods of picture making, instead of trying to copy British professionals, who have failed by trying to copy Hollywood.

It is important for the amateur to realise that such methods are not necessary, and that successful picture making depends primarily upon the ability of the person or persons responsible, and not upon the quantity of apparatus available. Some of the finest films ever created have cost but a few pounds, whereas some of the worst have cost more than one hundred thousand pounds. However, the object of this chapter is not to attempt to revolutionise professional studios, but to rationalise amateur units, and prevent them copying their extravagant rivals, and I trust the foregoing remarks will, to some extent, have shown the futility of building up vast mechanical systems without first having looked to see if there is any creative ability lurking around.

I have frequently stressed the point that a film, fictional or documentary, should be the work of one creative mind, and, at times, this has been interpreted as meaning that one solitary person should write his story, cast and shoot it, build his sets, pull them down, cut, join, print his titles, and operate the projector at his trade show! Quite ridiculous, you agree. My "One-Mind" policy really demands that the producer-director should be the person who conceived the story, and whose personality should dominate and govern every step in the making of it. Whether or not he turns the camera, arranges the flowers, or joins the strips, is relatively unimportant.

The manufacturer

The major point is that he must NOT be a non-creative individual who agrees to shoot a story written by someone else, about which he has no interest—who leaves the designing of all the settings to another—who has no working knowledge of cameras, and who never steps into the cutting room. Such a man is a manufacturer and not an artist. Few, if any amateurs are in this unfortunate category, for in most cases, they do the work themselves, but in case they have not done so, they have been warned.

Only on an understanding of these principles should fictional production be approached. Simple and ingenious stories may be worked out containing, say, half a dozen characters capable of being truly interpreted by available talent. A story, based perhaps on the most ordinary incidents, in everyday surroundings, must begin well, gather speed towards a middle crisis, and thereafter rise to a final climax. The first treatment, written in simple prose must be constantly altered until it presents a perfectly flowing narrative, after which it must be transformed into the shooting script. The finest technical language to employ is that which the author-director understands best, whether or not the phrases are accepted by orthodox film-makers. Do not attempt a Chinese melodrama, a Spanish revolution, or a History of Harlem, but keep the story to normal happenings which will give opportunities to reveal the world around you.

The concluding point is the vital one, for it lays down the rule that the director who has trained himself to be an observant documentalist, capable of creating exciting non-fictional films out of the material surrounding him, should not change his method of approach one iota when handling fiction. He should set his tale in the village, the town, the foreign city, or the factory, and portray his location with the same vividity as he would if making a purely interest reel. Into this his fictional characters walk, stalk, or limp, and by his skill he weaves a living tapestry, background and characters merging one into the other.

Strangely enough one of the oldest mottoes applies to this newest of mediums—*Actions Speak Louder than Words*. No sentence expresses so concisely the urgent need for the film-maker to concentrate upon creating moving images which, by the order in which they appear, shall tell the story, strengthened rather than weakened by an absence of dialogue.

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Robert Flaherty

and

John Grierson

announce

the formation of a new amateur group

THE BRITISH AMATEUR SERVICES CLUB

- The B.A.S.C. has been created to give professional aid on scripts, camera-work and production to all amateurs making films of a documentary or social character.
- Miss Evelyn Spice (Director of *Weather Forecast* and *Calendar of the Year*), has been appointed organising secretary and chief adviser.
- Andrew Buchanan (creator of Cinemagazine), Paul Rotha (producer and author of *The Film Till Now* and *The Documentary Film*), and Basil Wright (director of *The Song of Ceylon*), have been appointed as additional advisers.
- It is hoped that, through its members, B.A.S.C. will help to raise still further the standard of amateur cinematography and do useful work for the community.
- Membership 2/6 for individuals, 5/- for clubs, on application to Miss Evelyn Spice, Oxford House, 9 Oxford Street, W.1.

Further important B.A.S.C. news will appear next month.

Robert Flaherty

John Grierson

FILM SOCIETY NEWS

EDINBURGH FILM GUILD: Hon. Secretary, Douglas A. Donald, 16 Great King Street, Edinburgh, 3.

The feature film of the Society's ninth performance of the season was *The Old King and The Young King*, German film in which Emil Jannings plays Frederick I of Prussia. Hans Steinhoff directed the film, under Nazi auspices, and both Herr Hitler and Herr Goebbels were actively interested in its production. Supporting films included *The Black-headed Gull*, made by Gaumont-British Instructional, directed by Mary Field and photographed by Oliver Pike; *Fortress of Peace*, an account of the history of Mont St. Michel; *The Tortoise and the Hare*, Disney cartoon; and *Adolph Zukor*, an impression of the great producer's association with the cinema industry, including excerpts from his films from 1913 to the present day.

THE CATHOLIC FILM SOCIETY. The new C.F.S. film regarding Catholic Youth in Industry, is to be called *Great Awakening*. The producer explains that the intention is to create interest in England for a movement similar to the J.C.C. (Jeunesse Cuviere Chrétienne, which means Christian Working Youth) in Belgium, adapted, of course, to national temperament and requirements. Sound is introduced into *Great Awakening* by a chorus which intones parts of the Pope's Encyclical, "Rerum Novarum" as a sound background for a series of impressionistic shots of various aspects of industrial life.

Kensington Town Hall display, on April 13th, concluded this year's town hall shows. Lewisham, Finsbury, Battersea, Ilford and Kensington Town Halls have all been visited with a programme of Catholic films the main features of which were *The Holy Mass*, *Aran of the Saints* and *Mount Melloray*.

The next display will be on Wednesday evening, May 5th, at Millicent Fawcett Hall, Tufton Street, Westminster, S.W.1. Tickets, 1*s*. and 1*s*. 6*d*. may be had from the Hon. Asst. Secretary, 36 Great Smith Street, S.W.1.

FILM SOCIETY OF GLASGOW: Hon. Secretary, D. Paterson Walker, 127 St. Vincent Street, Glasgow, C.2.

An extra meeting was held at the end of this season on April 4th, when the programme consisted of the two most successful Continental films shown publicly in Glasgow for several years: *The Slump is Over*, a picture made in the René Clair tradition by Robert Siodmak; and *Maskerade*, starring and directed by Willy Forst.

This season has been one of the Society's most successful ones, and the membership has risen almost to 1,000, making it the largest Society in the British Isles. Foreign films shown to members during the season included *M.*, *Bonne Chance*, *The Student of Prague*, *Merlusse*, *Marchand d'Armour*, *Die Ewige Maske*, *Music in the Blood*, *Savoy Hotel* 217, and *The Old King and The Young King*. Short films which proved themselves most popular were *Mont St. Michel*, *Gentlemen in Top Hats*, *Night Mail*, *The Broken Jug*, *Enough to Eat?*, *And So to Work*, *On Parade*, *How to Sleep*, *Krakatoa*, *The Band Concert*, *Black Magic*, *Rainbow Dance*, *Dinner Hour*, *Three Orphan Kittens*, and *Cannonball Express*. A repertory season has been started, and the following films have been shown: *State Fair*, *Twentieth Century*, *Zoo in Budapest*, *Berkeley Square*, *Once in a Lifetime*.

On Sunday, April 11th, Mr. Paul Rotha addressed members and showed three films: *Cover to Cover*, *The Way to the Sea*, and *People in the Park*.

TYNESIDE FILM SOCIETY: Hon. Secretary, M. C. Pottinger, Esq., c/o Literary and Philosophical Society, Newcastle-on-Tyne, 1.

The Society has had a successful Spring Session, and has ended with a record membership. Five exhibitions were held in the Haymarket Theatre, Newcastle-on-Tyne, at which the following films were shown. January 24th: *Merlusse*, *Monty Meets Disaster* (made by Arthur G. Greaves, of Montagu Amateur Pictures, and believed to be the first puppet cartoon to be made by an amateur in England), *The Day Thou Gavest* (scenario and direction by Ernest Dyer, photographed by Arthur G. Greaves), *Early Newsreels* 1900-1905, *Our Daily Bread*, and *Carmen*. February 14th: *Fredlös*, *The Mine*, *The Red Army*, and *L'Hippocampe*. March 7th: *Die Ewige Maske*, *Gentlemen in Top Hats*, *The Saving of Bill Blewitt*, *Le Vieux Château*, and *O'er Hill and Dale*. March 21st: *Marchand d'Armour*, *The Development of English Railways*, *The Equation* $\ddot{X}+X=O$, *The March of Time*, *'Alt*, *Oo Goes Theer?*, and *Nursery Island*. As a result of the increase in membership this Session, it was possible to arrange a fifth exhibition on February 21st of films of special interest to keen students of the cinema. The programme consisted of *L'Atalante*, *Song of Ceylon*, *Night on the Bare Mountain*, and *Thru' the Mirror*. Mr. Basil Wright introduced *L'Alatante*, and afterwards discussed it with members. The Society was also addressed by Mr. John Grierson during the Session.

> Secretaries of Film Societies are asked to send news of their activities; copy to reach the Editor by the eighth of each month.

This summer another pioneer exhibition is planned—of the work of costume designers. M. René Hubert has promised to lend his original sketches for costumes in *Things to Come*, *Fire Over England*, *Under the Red Robe*, and other films, and it is hoped that other leading designers will be represented. The exhibition will take place in the Hatton Gallery, by permission of Professor Mainds, during the period May 20th to May 28th.

WEST ESSEX FILM SOCIETY: Hon. Secretary, F. J. Philpott, 7 Wellington Road, East Ham, E.6.

The Society has now been accepted into the Kine Federation of the Royal Photographic Society. Mr. S. Reed is the representative of the W.E.F.S. on the Kine Federation Committee and is also a nominee for the Committee of the Photographic Alliance of Great Britain, with which the Kine Federation has been allied. The Society hopes to meet in the Federation some of its old friends in other Societies.

OXFORD FILM SOCIETY: Hon. Secretary, E. F. Bowtell, 105 Victoria Road, Oxford.

The Society is holding a short summer season at the Scala Cinema, and meetings will be held on Sundays May 2nd, 23rd and June 6th. All enquiries should be sent to the Hon. Secretary.

LONDON FILM INSTITUTE SOCIETY: Hon. Secretary, Miss Olwen Vaughan, 4 Great Russell Street, W.C.1.

On the 15th March the Society presented a sub-standard version of the Czecho-Slovakian film *Hey Rup*, a documentary film and one of the prize-winning films at the 1937 Scottish Amateur Film Festival, *The Presentation of the Colours* in Kodachrome by J. E. Davies of Sudbury. This meeting was held at Denison House. The next sub-standard show will be on May 4th, when further prize-winning films from the Scottish Amateur Film Festival will be shown.

The main film at the Society's fifth Sunday film Show, held on April 4th at the Forum, Villiers Street, was *L'Ordonnance*, directed by Tourjansky. This was supported by Harold Lowenstein's film *Out to Play*, the new G.P.O. film *Message from Geneva*, the new G.B.I. film *Changes in the Franchise* and an old American comedy *His Phantom Sweetheart*.

On Tuesday, April 6th the Society showed at Film House, Wardour Street, *The Land of Promise*, a five-reel documentary film on the re-settlement of Palestine by the Jews, produced by the Urim Palestine Film Company.

THE IRISH FILM SOCIETY was founded last November and represents an offshoot of the Dublin Little Theatre Guild which has shown its members such famous films as *Caligari*, *Potemkin*, *The Italian Straw Hat*, *Pitz Palu* and *The Prisoner's Song*. Owing to the fact that in Ireland little is known of the artistic and cultural potentialities of film much pioneer propaganda needs to be done. In the ordinary cinemas none of the artistic products of European Studios have been shown if one excepts a stray import like *Kameradschaft* and *Le Million*.

In the first year of existence the Society, hampered by a small membership, depends on the rather unsatisfactory sub-standard type of programme. With its second season it hopes to achieve showings of Continental talkies in regular cinemas and an extended drive to make Dublin film-conscious, after that it is hoped that interest may be developed in other centres.

For its first meeting after Easter a paper will be read on "The position of the Cinema in Ireland" following which there will be a discussion representative of many points of view. The Season will close with a showing of *Mother* or *Metropolis*.

When any outstanding film comes along, members are asked to support it. So far this recommendation has only been extended to *Modern Times* and *Fury* which is the most eloquent indication of the need for the Society.

The Directors of the Society are: Ed. Toner, P. J. Fitzsimons, Liam O'Laoghaire, Sean O'Meadhra. All communications should be addressed to: 41 South Circular Road, Portobello, Dublin.

TECHNICAL

Comparing Sound Projectors

During the past month, I have seen two 16 mm. Sound projectors and one 35 mm. portable outfit, all interesting outfits, worthy of the consideration of prospective mechanics. The G.B. model "B" is unique for its silent running and good performance, providing ample screen illumination for throws up to 50 feet, a really remarkable efficiency for a 200 watt lamp. The picture is steady and sound quite good. It is a light weight and therefore not made for continuous projection duty. One criticism, however, is that I found it necessary to run it in for some 10 minutes prior to projecting a film. Otherwise the machine laboured and correct speed was unobtainable. Another important point is that unless the projector and sound gate are kept scrupulously clean, there is evident danger of serious film scratching.

The G.B. "D" model which incorporates the Siemens lighting and optical system is a superior offering and has obviously more refinement. The performance of sound and picture is very good, though I have heard better in the reproduction of music. The machine is of open-type construction and inclined to be rather noisy, but placed in a fairly large auditorium for which it is intended this noise should not prove distracting. The screen illumination is good, and there is adequate sound without distortion for use in large halls. But I would ask G.B. "Why only 800 ft. rolls?" and "Why still D.I.N.?"

Messrs. Kershaws of Leeds have provided an interesting 35 mm. portable—but not so portable as compared with, for instance, the Gaumont "N" type, or the Phillips 35 mm. However, the set was also designed for small cinemas for use with either cartoon arc or cold light illumination. Sound and picture quite good, a really robust job made by a firm with a big trade backing extending over a number of years. Have a good look at this and give it your careful consideration.

How Long Will it Last?

That is the question all prospective sub-standard users wish to be answered. It is a very vital question, one for which no definite answer has yet been given.

Experience with safety (acetate) stock which is available for sub-standard work, undoubtedly is that it should last a lifetime if given reasonably good storage and care.

Capt. Bradley of the United States Archives and Society of Motion Picture Engineers Committee on film preservation, after exhaustive work on the problem, announces that safety film lasts much longer than nitrate film, and that with ideal storage should last 500 years.

Hence in 500 years time, who knows? we might be brought back to life as prehistoric monstrosities. That is—if our descendants will observe the necessity of storing the films at 50° F. and 50 per cent. humidity for all time.

D. R.

Sensitivity

Kodak's sensitivity rating is based on an arbitrary figure of 100 giving the following speed figures for the four types of Kodak black and white reversal films:

8 mm. Cine Kodak film	.. 80%
16 mm. Safety Film	.. 120%
Regular Panchromatic	.. 160%
Super-sensitive Pan.	.. 240%

By a stroke of luck, we can, by knocking off the 0 in the above ratings obtain the Weston exposure meter ratings, which is a valuable hint.

Kodak have evolved three types of panchromatic product known as A, B, and C. Type A, the earliest, is featured by a low Red sensitivity rating. At present the only one of this type available is 16 mm. panchromatic reversal film for cine work.

Type C, emulsion with a higher red sensitivity, is available in C-K 8 mm. film, Kodak Safety Film, and Supersensitive.

Again these ratings have important bearing on filtering, for C type emulsions require no increase in exposure, with yellow filters K-2 and C-K 2. With Type A, these films have a factor of 2, and the factor for the Orange Q filter is from 3—4½ with A emulsions and only 2½ with type C. The Red 23A filter has a factor of 7 with A emulsions and only 3½ with C emulsions.

As pointed out last month there are only 4 proper uses of the haze filter when shooting Kodachrome. 1, to absorb excess of ultra violet, encountered at high altitudes. 2, to reduce the tendency toward bluish shadows in snow scenes. 3, to curb a tendency toward a bluish cast on overcast hazy days and 4, to curtail the bluish haze on extremely distant long shots. The latter as I explained last month is only a personal preference and must not be taken for granted every time.

With Type A Kodachrome, for use in artificial light, do not leave a partly exposed film in the camera. The latent image deteriorates and the emulsion is likely to stick in the aperture.

The Weston meter rating for this particular film is 8, or 80% on the sensitivity scale and if you must shoot scenes outdoors on this film, say to use up the reel, don't forget to use a proper Type A daylight filter.

Lighting for Colour

Many amateurs fail when shooting Semi-Silhouettes in colour due to the over-lighting of the foreground. "Contre-jour" effects are very striking in colour when people are shown against a strongly illuminated background, with just enough front lighting falling on their figures to avoid a fully silhouetted effect. Here a word of warning: when progressing from long-shots to close-shots it is necessary to use more front light the closer you "track in." Not only for technical reasons, but because in close-shots the audience now expect to see the facial reactions of the players. To reveal their fleeting expressions, strong front lighting is needed, a case of cause and effect.

In cine artificial lighting, it is always a good plan for best results, to concentrate the illumination more on the face than on the figure. Maybe the face is not always the attraction, as it is when photographing a beautiful woman, but it should be made the focal point of the audience's attention.

When shooting close-ups of the face, and the scene is dramatic, diffusing down will produce greater dramatisation particularly if the background light is in a low key, thus bringing the face into greater relief. The surest way to draw attention to any object is to make it the central lighting point in your lighting scheme.

Arrange the lighting to make the eyes the most dominant feature. If you observe close-ups on the cinema screen, you will always find this point carried out with great care. The eyes are strongly illuminated, then the light falls rapidly off the rest of the face. Often if there is good reason, strong shadows are cast across the face. These in colour are particularly effective—but don't forget the eyes.

While women usually require relatively soft lighting, men call for more vigorous, contrasting treatment. Colour assists powerfully with a strong face, one that expresses character, in making the face dominate the composition. But be vigorous, letting the background lighting fall off into black velvety shadows. In this way good pictorial, as well as dramatic, results are obtained that give life to the picture.

Key lighting is very necessary with colour, a main light source from one side or the other. Follow logically the light that would normally fall on the figure. If from say a bracket lamp, key light from the direction of this bracket and all will be well—other cases to suit the points of the setting.

From the key light, model the face according to the dramatic element required, and don't forget that upward light from a point directly below the camera, and a high light supplied from a photoflood held in the hand, then moved about to follow the head movement, are old and well-tried tricks that give greater punch to close-up work generally. This applies, incidentally, to black and white as well as colour.

Whirling Camera Effect

This trick employed in the *Man Who Could Work Miracles* caused a sensation. You may remember the point when Roland Young tells the world to stand still and later we find him soaring in space with everything revolving around him. An amazingly effective trick. The trick is simple for the only thing required is a method of revolving the camera around its own optical axis. Usually, in the studios a wooden wheel is used with the centre cut out to accommodate the camera. This is revolved by means of a friction roller or gear, operated by turning a handle by hand. Naturally the wheel needs to be well made for it may be necessary to fix the whole apparatus horizontal for "drop-shots."

To shoot the scene, light in the normal manner, check by an exposure meter set the camera to run at 64 frames per second, line up very accurately, then revolve the camera shooting as much footage as required, and there you are. Not very difficult but on the screen quite sensational.

★If any reader has a particular trick shot he is itching to do yet cannot, due to lack of knowledge, drop me a line and I will do my best to explain how.

H. Chevalier

LETTERS

"Malingering or Sick?"

It is part of the duty of a film producer strictly to include in his manifold duties careful and regular scrutiny of all that is written about films and film production—and the writings of film critics in particular, because they are, as it were, on a watch tower: detached (they should be), with the whole changing scene of films and film production away from them, and seen in its true perspective.

So it came to pass, a Sunday or two ago I was reading an article in *The Observer* headed, "Malingering or Sick?" As I read on, it seemed to me that I remembered very similar phrases in a previous article, in the same paper and by the same writer, but in the absolutely opposite sense.

In the hope that you may enable me and others to interpret these writings to the general benefit of the English film industry, I attach the appropriate extracts from the two articles, the one from *The Observer* of March 21st, 1937, and the other from the issue of Jan 17th, 1937.

For Associated British Picture Corporation Ltd.
WALTER C. MYCROFT, *Director of Production.*

Extract from *The Observer*, Sunday, 17th January, 1937.

". . . . Rumours of bankruptcy and panic grew. Balance-sheets that should never have been seen outside a board-room were published without any clear explanation of their figures.

"By the end of the week it was as widely accepted that the British film industry was on the verge of disaster as it was held during the War that Russian troops had passed through England with snow on their boots.

"It is time that this absurd rumour should be shown up at once as *the mare's nest it is*. The city, preparing, after careful investigation, to entrust more money than ever in the future to the reputable film companies, is sitting back and laughing at us. But the producers are not laughing.

". . . . What is the truth about the present situation? *The truth is that there is no production crisis in the industry*. There have been no important losses, in spite of certain figures that have been published. There has been vast expenditure, certainly, but not necessarily, in the long run, extravagant expenditure.

". . . . It is to be hoped that within the next few days the panic will have died down, and the film industry, instead of engaging in a furious game of attack and defence, will be allowed to settle down to its proper job of making pictures. In the meantime one clear fact emerges from the whole situation. It is the Press and the public, and *not the producers*, who have been busily stampeding the industry towards disaster.

". . . . If we panic the producers now into acting against their own experience, if we send them back uniformly to make cheap pictures simply because we have not the courage to trust in a business man's longer vision, we shall be undoing the patient work of five years in the British film industry. There is not much that we, the picture-going public, can do for the political economy of the cinema, but *there are two things we can refrain from doing—panicking and meddling*. If we will allow *the British producers to look after themselves* in the way that seems best to them, there is every chance that this week's experience may lead to saner finance and better organisation, and that a temporary loss may be turned into a permanent gain . . . ."

Extract from *The Observer*, Sunday, 21st March, 1937.

"*Malingering or Sick?*"

"In spite of all the denials issued by producers and financiers a *few weeks ago*, there is no longer any question about it; *there is a severe crisis indeed in the British film industry*.

". . . . As long as there was any chance of preserving confidence by silence, those of us who have been watching these symptoms with *growing uneasiness* waited; hoping for signs of recovery. Now we have got to the point when silence is only an added proof of suspicion. *We must face the truth. The British film is in the grips of crisis.* Only by accepting that fact can we get the confidence to meet it. The cause of disaster was mainly *inside the studios*, but the cure may have to come from powers *outside them*. The cure is now the urgent thing; not the how or why.

". . . . If we have to tear out the whole existing fabric of our studio world and begin again, it is worth the sacrifice to build up a sane and solid industry. If there are weaklings at the head of the studios, they must be replaced. If there is waste in expenditure, it has got to be checked. We must bring in fresh blood, young blood, even if it means letting old blood. There was never a grievous hurt cured yet without pain . . . ."

(*Mr. Mycroft's Italics*)

Kings for a Day

(*article in March issue*)

Mr. Gade's complaint against my article seems to be that I wrote of the interesting and amusing few rather than the many whose lives are a chronicle of disappointment, disillusionment and hunger.

I know that there are not merely five, but nearer ten thousand extras daily tramping from agent to agent in the vain hope of a call, and so much do I know of the heartbreak of it all that I employ whatever eloquence I have to dissuade unsuitable newcomers from joining the unhappy ranks—usually without success.

I hear of a girl fainting on an agent's stairs because she has not had a meal for three days. Another one tells me she has had only two days work in six weeks, yet when I suggest that there are thousands of homes where these girls would be welcomed as one of the family, fed and housed in comfortable surroundings and paid far better wages than the meagre pittance they wring from the film industry, I am regarded as an inhuman monster.

They call this ambition, but of what use is ambition without ability? And how few have ability is proved by the many unfortunate experiences of directors when trying to find talent amongst their crowds. In Hollywood, where—we are told—they do things better, only thirteen extras have arisen to stardom since the Central Casting Bureau began compiling records; and only one has achieved this distinction since the advent of talkies.

One reason for this is given (unconsciously I imagine) by Mr. Gade himself in an illuminating sentence: "The thing that is of paramount importance to any film-extra *worthy* of the name is the guinea a day." The italics are mine. This is half the trouble with the film industry; too many of the extras are more concerned with the *getting* of the guinea than the *earning* of it. If the thing of paramount importance to them were the conscientious performance of their job, there would be far more part-players and even stars recruited from the crowds.

DOROTHY HOLLOWAY

This "highbrow" business

Mr. Flanagan,* in his letter of good wishes in *W.F.N.* No. 12, can give you no greater praise than to say that you drink beer, can recognize the smell of amyl acetate (you are not required to give the formula), march in step with your elders, and are not highbrows. In fact, you are, with the exception of the penultimate virtue, awfully like Mr. Flanagan himself. I disagree with all but the first two of these libels, and even on the second I could catch you out unless you happen to be chemists.

But as to this "highbrow" business; it should be put with the other social myths like the-Irishman-with-the-pig-under-the-bed. According to Mr. Flanagan a highbrow is . . . "A dilettante fraud who prates of montage and tempo, to whom a director is *a regie* and a movieola a new depilatory" . . . "Academic theorists" . . . and the rest of the old defensive reflex. In this he shows a good working ignorance of his own job. Let him look through the files of the "highbrow" papers, and make a list of the names of the more prominent dilettante frauds of the last ten years. Then compare this list with the more outstanding names in the text and advertisement pages of *W.F.N.* For instance, is Len Lye a fraud? If he is not, when did he cease to be one? If he has never been a fraud, how is it that the Street let the highbrows discover him?

A byproduct of this activity will be the discovery of some practical hints on the use of colour and sound; highbrows generally manage to be about five years ahead of Wardour St. Of course I shouldn't mention montage, because Mr. Flanagan can stand it only when it is called something else. That's why they didn't use it for some years after the highbrows and Hollywood. Whatever you call it, the fact of montage exists, and the word itself, in all its obscene horror, appeared on a credit title of *San Francisco* the other day.

As for this confusion between movieolas and depilatories, it is not so serious as a confusion between debits and assets. Even on this point I defy Mr. Flanagan. The trouble with highbrows is not that they are ignorant of the mechanics of film production, but that they are over-interested in it. If Mr. Flanagan means what he says, he would make every cinemagoer pass an entrance examination in film technics as well as the box-office. If he got his wish many highbrows, including perhaps myself, would be seated before he was.

ROBERT FAIRTHORNE

**It seems an ungracious act on the part of W.F.N. to bite the hand that feeds it, but Aubrey Flanagan is also a journalist.*

Letters (cont.)

The Pope and Robert Herring

For the benefit of your readers, who may have read neither my original article in *Sight and Sound*, September 1936, nor an interview with Mr. Leslie in the *Catholic Herald*, February 1937, may I state that my observations were not entirely as Mr. Leslie quotes them? The gist of the article (it was called "Religion and the Screen" and by no means wholly concerned with the Papacy) was that I considered the churches are louder in blame than in praise. This is borne out by the contrast to the approving passage from the Encyclical, quoted by Mr. Leslie, and this, from the same source—

> "*the more marvellous the progress of the motion picture art and industry, the more pernicious and deadly has it shown itself to morality and to religion and even to the very decencies of human society.*"

I think I am justified in considering that the phrasing of the approving passages "is less vigorous than that of the denunciatory passages."

Mr. Leslie states that my "implication that the Pope envisaged only evil and subversive films is demonstrably unfair," my "implication" was that "that Church of which Pope Pius 11th, is spokesman seems however, to be more worried by the bad than aware of the good." Further, I am alleged to have said that I could "the more readily stomach the difficulties put in the way of *Saint Joan* and *Green Pastures* if I knew what encouragement they had received from Rome." My actual words were—

> "*Let me know what encouragement was given to the production and exhibition of such works as 'Kameradschaft,' 'La Maternelle,' 'Pasteur,' and even 'Mr. Deeds,' and I can the more readily stomach the difficulties put in the way of 'St. Joan' and 'Green Pastures.'*"

Mr. Leslie may read more quickly than he writes, as he seems to have missed so many of the key words in my article. But I should be glad if you would allow me to safeguard my own status as a journalist by removing the misapprehensions liable to be caused by his method of quotation by selected omission. Finally, whilst appreciative of his care for critics' digestion, may I suggest that before recommending a diet of History and Literature Mr. Leslie would have done well to acquaint himself with the fact that the person he was chiefly addressing has for two years run a literary Review, edited five 18th century plays for Messrs. Macmillan and has the right to subscribe himself,

ROBERT HERRING, M.A. (Honours History and English, King's College, Cambridge, 1924).

Psychology Today

In my note on Cambridge films last month, I made rude reference to the commentary of *Psychology Today*. Mr. Reynolds, the commentator in question, explains that though he both spoke the commentary (which he agrees is bad) and put up £30, the two things have nothing to do with each other. Indeed the £30 saved the unit's finances, and Mr. Reynolds' action, he assures me, was disinterested. I accept his statement in good faith and take this opportunity of correcting my mistake.

More important is the fact that there are two units, one called *The Cambridge University Film Production Unit*, to whom my remarks of last month should apply, and *Cambridge Film Productions*, a semi-professional unit operating mostly in London. Any journalist may be forgiven the error and we hope that the childish squabble which is going on as to who has right to the word "*Cambridge*" will soon be settled. This kind of thing only brings harm to the movement.

My own award goes to the *Cambridge University Film Production Unit* actually operating in Cambridge, and I hope that *Cambridge Film Productions* operating in London will change their name.

ARTHUR ELTON

Housing Propaganda by film

In planning modern housing schemes, architects are often compelled to sacrifice their best ideas when they consider the use (or misuse) that is likely to be made of the property in question by its future tenants.

Those who lack the sense of social amenity and appreciation of surroundings are holding up the progress that might be made in housing scheme architecture.

The propaganda film offers a more likely solution to the problem than the "Forbidden" notices it is customary to post on buildings.

Suitable films would be of undoubted value in interesting the great masses of people who would otherwise never consider the possibilities and menaces of Town Planning.

They might conceivably be brought to realise through time, that their own personal behaviour bears a definite relation to the amenity of their surroundings.

As, for example, the present necessity for depressing railings and enclosures to protect any public building or cultivated open space from the deplorable destructive tendencies of the younger members of lower class communities.

Any such corrective measures would naturally have to be tactfully administered, and the films given some entertainment value through human interest and a quiet appeal to the sense of humour—such as a series of short films depicting the adventures and reactions of some family typical of those likely to witness the films.

In view of the fact that cultivated areas can exist in certain other countries without railings—and without abuse, one feels that it cannot be impossible to achieve a similar state of affairs here.

RONA H. INCH MORRISON

History of the Movies

In reference to my article on the history of the movies published in April, I should like to correct a printer's error. The first American motion picture company bore the name of Edison and built a studio; but Edison himself was not, I believe, connected with it. Since writing the article, I have found that Professor Loshki (referred to in my article) turns out to be none other than Starevitch, who worked under this name for his early pictures. The models he used were made with the bodies of dead beetles reinforced with wire and other suitable materials.

MARIE SETON

Technical

I have read with interest the technical notes on lighting for colour films by H. Chevalier in the April issue of *W.F.N.* Whilst the information given is extremely interesting, I think the point to remember is that the average amateur does not use artificial light when using Kodachrome owing to the high cost and is therefore, forced to rely on daylight.

When using Kodachrome in daylight, it is inadvisable to use anything but flat lighting as it is difficult to balance up the shadows. In any shot on Kodachrome where there are heavy shadows, I have found that they have a definite tendency of blue which, of course, produces an incorrect colour rendering over the whole.

With regard to editing colour films, I recently was concerned in making a short film in which the different reels were processed at different times, the result being that each roll had a different colour rendering and this, as you can imagine, caused an unhappy result on the screen. I would, therefore, strongly recommend that all rolls in the same film should be processed at the same time and not only all scenes in one sequence, in order to produce an even tone throughout the film.

The introduction of technical notes in *W.F.N.* is, I think, a good feature and should be appreciated by readers.

J. MASTERTON

Sound Projection

While endorsing most of Mr. Dave Robson's advice on the choice of a sound projector I think that some of his remarks need qualification and his reference to sound reproduction should be amplified.

Your contributor states that the final test of any sound reproducer lies in its ability to play back on film a constant note without a waver in the sound over a period of minutes. In my opinion equally important is its ability to handle a range of frequencies permitting reasonably faithful reproduction of both music and speech. If the salesman is unable to demonstrate constant frequency (film) recordings up to 7,000 or 8,000 cycles (16 mm) then the purchaser should ask to hear speech in which the "hiss" of the sibilants is reproduced. The optical system and photocell amplifier may be incapable of reproducing these high frequencies and to buy such apparatus would result in as great embarrassment as the purchase of a D.I.N. projector.

The demonstration should obviously take place under normal conditions in the hall where the projector is to be installed.

A direct coupled take-up drive is not necessarily above reproach. If belts "are not so reliable and are likely to give trouble" I do not think some of the best makers would adhere to this form of drive.

In my experience the efficiency of a well designed belt drive is easily maintained and a big point in its favour is this: if trouble develops the cause and remedy can be spotted immediately usually either the belt is slack or there is oil on it and the pulleys.

R. COLWYN WOOD,
Proprietor: Sound and Film Services

FILM GUIDE

Shorts

Ali Baba and the Forty Thieves (Puppets in Gaspar-color).
DISTRIBUTION: A.B.F.D.
PRODUCTION: Slatinay and George Pal

AIRDRIE: Coliseum	May 3, 3 days
CAERNARVON: Empire	May 17, 6 days
COLLYHURST: Palace	May 17, 6 days
GRANGEMOUTH: La Scala	May 28, 2 days
LEITH: Palace	May 6, 3 days
LIVERPOOL: Prince of Wales	May 6, 3 days
LONDON: World News, Praed Street	May 27, 4 days
MANCHESTER: New Central, Pendleton	May 3, 6 days
Rivoli, Rusholme	May 24, 6 days
NEWSHAM: Plaza	May 17, 2 days
NORTH SHIELDS: Gaiety	May 13, 2 days
SALTCOATS: Regal	May 27, 3 days
SELBY: Central	May 3, 2 days
SILSDEN: Picture House	May 6, 3 days
THIRSK: Regent	May 24, 4 days

Birthplace of America (British origins of American pioneers).
DISTRIBUTION: M.G.M.
PRODUCTION: A. Moncrieff Davidson

ALLOA: Pavilion	May 3, 3 days
BEVERLEY: Marble Arch	May 3, 3 days
BOLTON: Crompton Way	May 17, 3 days
CLAYTON: Carlton	May 3, 3 days
GORTON: New Central	May 24, 3 days
Rivoli	May 27, 3 days
HILLSBOROUGH: Phoenix	May 3, 3 days
LEICESTER: Trocadero	May 13, 3 days
PRESCOT: Lyme House	May 13, 3 days
WHITWORTH: Royal Pavilion	May 24, 2 days

Cable Ship (Documentary of the G.P.O. Cable Ships at work in the Channel).
DISTRIBUTION: A.B.F.D.
PRODUCTION: John Grierson for G.P.O. Film Unit
DIRECTION: Stuart Legg

FILEY: Grand	May 20, 3 days
GRASSINGTON: Cinema	May 13, 1 day
HOLYHEAD: Hippodrome	May 31, 3 days
LIVERPOOL: Park	May 27, 3 days
PATELEY BRIDGE: Cinema	May 14, 1 day

Coal Face (Poetic treatment of coal-mining).
DISTRIBUTION: A.B.F.D.
PRODUCTION: John Grierson for G.P.O. Film Unit
SOUND PRODUCTION: Alberto Cavalcanti

LIVERPOOL: Coliseum, Wallasey	May 27, 3 days
LONDON: Empress, Islington	May 24, 3 days
STOCKPORT: Don	May 20, 3 days

Cover to Cover (Documentary of Book production).
DISTRIBUTION: A.B.F.D.
PRODUCTION: Strand Films
DIRECTION: Alexander Shaw

BERWICK: Playhouse	May 17, 3 days
BIRMINGHAM: Kingston, Small Heath	May 10, 6 days
BOURNEMOUTH: Premier News	May 3, 3 days
BRADFORD: Theatre Royal	May 3, 6 days
CHESTER: Tatler	May 3, 6 days
GRANTHAM: Picture House	May 31, 3 days
HULL: Londesborough	May 27, 3 days
ILKESTON: King's	May 6, 3 days
ILKLEY: New	May 10, 3 days
LIVERPOOL: Grand	May 10, 3 days
LONDON: Empresss, Islington	May 3, 3 days
MANCHESTER: York, Hulme	May 25, 4 days
MATLOCK: Cinema House	May 31, 3 days
NEWCASTLE-ON-TYNE: Savoy	May 10, 3 days
ROCHDALE: Coliseum	May 3, 3 days
Salon	May 6, 3 days
SHEFFIELD: Pavilion	May 20, 3 days
STOCKPORT: Don	May 17, 3 days
WILMSLOW: Rex	May 27, 3 days
WINDERMERE: Cinema	May 13, 3 days
WORKINGTON: Empire	May 24, 3 days

Enough to Eat? ("The Nutrition Film").
DISTRIBUTION: Kinograph
PRODUCTION: The Gas, Light and Coke, Co.
DIRECTION: Edgar Anstey

BANGOR: County	May 24, 6 days
BRIDLINGTON: Lounge	May 24, 3 days
FALKIRK: Pavilion	May 6, 3 days
GLASGOW: Picture House, Sauchiehall Street	May 10, 6 days
LONDON: Tatler, Charing Cross Rd.	May 31, 7 days
NORTHWICH: Plaza	May 17, 3 days
WALLASEY: Gaumont Palace, Egremont	May 3, 6 days

Coronation Films

Crown and Glory
DISTRIBUTION and PRODUCTION: Paramount
DIRECTION: G. T. Cummins

The House of Windsor
DISTRIBUTION and PRODUCTION: Pathé
DIRECTION: F. Watts
COMPILED BY Commander Stephen King-Hall

The King's People
DISTRIBUTION and PRODUCTION: Warner Bros.
DIRECTION: John Stumar
SCRIPT: John Drinkwater
INTRODUCING: Lady Astor
George Bernard Shaw
John Drinkwater
Mary Clare
Violet Loraine

Our Royal Heritage
DISTRIBUTION: Butcher's Film Service
PRODUCTION: *News of the World*, on behalf of King George V Playing Fields Fund
DIRECTION: Widgey Newman
COMMENTARY: Stuart Hibberd, B.B.C. Head Announcer

All these films are released during May. Bookings for all of them are not available at the time of going to press.

Fire Fighters (Documentary of the London Fire Brigade).
DISTRIBUTION: Kinograph
DIRECTION: Peter Collin

ALTRINCHAM: Regal	May 6, 3 days
GOOLE: Cinema Palace	May 6, 3 days
HULL: National	May 13, 3 days
LONDON: Sphere, Tottenham Court Road	May 27, 3 days
SHEFFIELD: Globe, Attercliffe	May 19, 4 days
SUTTON COLDFIELD: Odeon	May 17, 6 days

Fishing on the Banks of Skye
DISTRIBUTION: A.B.F.D.
PRODUCTION: John Grierson for G.P.O. Film Unit

BOLLINGTON: Empire	May 27, 3 days
EASTBOURNE: Winter Gardens	May 31, 3 days
HOLYHEAD: Hippodrome	May 31, 3 days
LONDON: Empress, Islington	May 24, 3 days
LIVERPOOL: Kings, Wallasey	May 3, 3 days
SWINDON: Arcadia	May 24, 6 days
TOWYN: Cinema	May 24, 3 days

How to Behave (A skit on etiquette in the typical Benchley manner).
DISTRIBUTION: M.G.M.
PRODUCTION: Robert Benchley

MANCHESTER: Tatler, Oxford Street	May 10, 6 days

Islands of the Bounty (Islands associated with the famous mutiny).
DISTRIBUTION: A.B.F.D.

BARNSLEY: Pavilion	May 17, 6 days
BERWICK: Playhouse	May 17, 3 days
BOLLINGTON: Empire	May 27, 3 days
DUMBARTON: Rialto	May 20, 3 days
DUMFRIES: Regal	May 6, 3 days
FARNWORTH: Empire	May 17, 3 days
GLASGOW: Picture House, Dennistoun	May 13, 3 days
ILKLEY: New	May 24, 3 days
KNARESBOROUGH: Cinema	May 6, 3 days
LONDON: Empress, Islington	May 24, 3 days
LONDONDERRY: Opera House	May 17, 3 days
MANCHESTER: Rivoli, Rusholme	May 24, 6 days
Scala, Withington	May 20, 3 days
MATLOCK: Cinema House	May 31, 3 days
NORTH SHIELDS: Gaiety	May 13, 3 days
PORTMADOC: Coliseum	May 10, 3 days
STOCKPORT: Alexandra	May 10, 6 days
Don	May 24, 3 days
WHITEHAVEN: Queens	May 17, 3 days
WINDERMERE: Cinema	May 31, 3 days
WORKINGTON: Oxford	May 13, 3 days

Key to Scotland (Documentary of Edinburgh).
DISTRIBUTION: Kinograph
DIRECTION: Marion Grierson

DARLINGTON: Alhambra	May 17, 3 days
FLEETWOOD: Pier Pavilion	May 30, 4 days
GOOLE: Cinema Palace	May 3, 3 days
HULL: Playhouse	May 20, 3 days
West Park	May 27, 3 days
Savoy	May 6, 3 days
LONDON: Monseigneur, Piccadilly	May 3, 3 days
Sphere, Tottenham Court Road	May 20, 3 days
MONMOUTH: Picture House	May 13, 3 days
MONTROSE: Kings	May 24, 3 days
NORTHWICH: Plaza	May 3, 3 days
RUNCORN: Empress	May 3, 3 days
STIRLING: Regal	May 24, 6 days

Gentlemen in Top Hats and Gentlemen in Crowns (Historical survey of European affairs for the past 40 years).
DISTRIBUTION: Kinograph
PRODUCTION: A. B. Svensk Filmindustri
ENGLISH VERSION: Donald Taylor

ABERDEEN: Topical News	May 10, 6 days
BIRMINGHAM: Odeon, Blackheath	May 13, 3 days
Odeon, Perry Bar	May 6, 3 days
BISHOPS STORTFORD: Regent	May 31, 3 days
DERBY: Odeon	May 3, 6 days
HANLEY: Odeon	May 10, 6 days
HINCKLEY: Regent	May 3, 3 days
KINGSTANDING: Odeon	May 13, 3 days
LOUGHBOROUGH: Odeon	May 17, 3 days
MALVERN: Theatre	May 10, 6 days
OXFORD: Scala	May 17, 3 days
STAFFORD: Odeon	May 20, 3 days
SUNDERLAND: Palace	May 10, 6 days
SUTTON COLDFIELD: Odeon	May 6, 3 days
YORK: Electric	May 10, 6 days

Happy Hampstead (North London's playground in many moods).
DISTRIBUTION: Denning
DIRECTION: R. B. Pearce

BRIGHTON: De Luxe	May 3, 6 days
Duke of York's	May 20, 3 days
LONDON: Eros News, Piccadilly	May 24, 3 days
News Theatre, Victoria Station	May 17, 3 days
News Theatre, Waterloo Station	May 31, 3 days
Wembley Hall, Wembley	May 24, 6 days

Shorts (*contd.*)

The King's People
DISTRIBUTION: Warner Bros.
DIRECTION: John Stumar
SCRIPT: John Drinkwater
CAST INCLUDING: Lady Astor, Sir Austen Chamberlain, George Bernard Shaw, Mary Clare, Violet Loraine, John Drinkwater

ACTON: Globe — May 10, 6 days
BALHAM: Pavilion — May 17, 7 days
BROMLEY: Gaumont Palace — May 17, 7 days
CAMDEN TOWN: Gaumont Palace — May 10, 6 days
CANNING TOWN: Grand — May 10, 6 days
CHELSEA: Gaumont Palace — May 10, 7 days
CLAPHAM: Majestic — May 17, 6 days
CRICKLEWOOD: Queen's — May 10, 6 days
EALING: Broadway Palladium — May 10, 6 days
EDGWARE ROAD: Grand — May 10, 6 days
FINCHLEY: New Bohemia — May 10, 6 days
FINSBURY PARK: Rink — May 10, 6 days
HAMMERSMITH: Gaumont Palace — May 10, 7 days
HENDON: Ambassador's — May 10, 6 days
ISLINGTON: Angel — May 10, 6 days
KENNINGTON: Prince's — May 17, 6 days
KENTISH TOWN: Palace — May 10, 6 days
KING'S CROSS: Cinema — May 10, 6 days
MORDEN: Gaumont Palace — May 17, 7 days
NOTTING HILL GATE: Coronet — May 13, 3 days
OLD KENT ROAD: Picture House — May 17, 6 days
PECKHAM: Gaumont Palace — May 17, 6 days
PUTNEY: Palace — May 17, 6 days
SHEPHERD'S BUSH: Pavilion — May 10, 7 days
STREATHAM: Gaumont Palace — May 17, 6 days
WANDSWORTH: Palace — May 20, 3 days
WESTMINSTER BRIDGE ROAD: Canterbury — May 20, 3 days

Men Against the Sea (Documentary of North Sea trawling).
DISTRIBUTION: Kinograph
DIRECTION: Vernon Sewell

ERITH: Oxford — May 30, 3 days
LEITH: Alhambra — May 3, 3 days
LONDON: Center News Theatre, Gt. Windmill Street — May 31, 3 days
MANCHESTER: Crescent, Hulme — May 13, 3 days
M.I.P., Moston — May 24, 3 days
SHEFFIELD: Balfour, Darnall — May 27, 3 days

Milestones (The varying types to be seen in England).
DISTRIBUTION: M.G.M.
PRODUCTION: A. Moncrieff Davidson

BOLTON: Crompton Way — May 3, 3 days
CATTERICK: Camp — May 10, 3 days
CONGLETON: Premier — May 24, 3 days
DALTON: Empire Palace — May 3, 2 days
HILLSBOROUGH: Kinema House — May 24, 3 days
HULL: Londesborough — May 20, 3 days
LEEDS: Imperial — May 13, 3 days
LEIGH: Sems Hall — May 17, 6 days
LIVERPOOL: Warwick — May 27, 3 days
REDCAR: Regent — May 17, 3 days
RICHMOND: Cinema — May 20, 3 days
RHOS: Palace — May 6, 3 days
SALFORD: Empire — May 13, 3 days

The New Generation (Nature Study).
DISTRIBUTION: G.B.D.
DIRECTION: Mary Field
MANCHESTER: Tatler, Oxford Street — May 31, 6 days

Night Mail (Documentary of the northward trip of the postal special).
DISTRIBUTION: A.B.F.D.
PRODUCTION: Basil Wright and Harry Watt

BACUP: Empire — May 27, 3 days
BIRTLEY: Apollo — May 16, 1 day
HORSFORTH: Imperial — May 17, 3 days
MATLOCK: Palace — May 20, 3 days
MAYBOLE: Carrick Cinema — May 27, 2 days
MIDDLESBROUGH: Palladium — May 20, 3 days
NEWSHAM: Plaza — May 17, 2 days
PENGHAM: Regal — May 11, 1 day
SOUTH BANK, YORKS.: Empire — May 6, 3 days
SWALWELL: Cosy — May 10, 2 days

Roof Tops of London (Documentary).
DISTRIBUTION: M.G.M.
PRODUCTION: Strand Films
LONDON: Tatler, Charing Cross Road — May 17, 6 days

Secret Hiding Places (Priest holes to be found in English country houses).
DISTRIBUTION: Kinograph
DIRECTION: Granville Squiers

CARDIFF: Empire — May 24, 6 days
CROYDEN: Classic — May 9, 4 days
EDINBURGH: Monseigneur — May 17, 3 days

Feature Films for May Release

Big Broadcast of 1937 (Paramount)
DIRECTOR: Mitchell Leisen
STARRING: Jack Benny, Shirley Ross, Martha Ray, Burns and Allen

Cain and Mabel (Warner Bros.)
DIRECTOR: Lloyd Bacon
STARRING: Clark Gable, Marion Davies, Roscoe Karns, William Collier, Sr., Walter Catlett

Come and Get It (United Artists)
DIRECTORS: Howard Hawks, William Wyler
STARRING: Edward Arnold, Joel McCrea, Frances Farmer

Gay Desperado (United Artists)
DIRECTOR: Rouben Mamoulian
STARRING: Nino Martini, Ida Lupino, Leo Carrillo, Harold Huber, Mischa Auer

Go West Young Man (Paramount)
DIRECTOR: Henry Hathaway
STARRING: Mae West, Warren William, Randolph Scott

Rembrandt (United Artists)
DIRECTOR: Alexander Korda
STARRING: Charles Laughton, Gertrude Lawrence, Elsa Lanchester, John Bryning, Abraham Sofaer, Edward Chapman

Second Bureau (Radio)
DIRECTOR: W. Victor Hanbury
STARRING: Marta Labarr, Charles Oliver

GLASGOW: Capitol, Ibrox — May 24, 6 days
New Parade, Dennistoun — May 24, 6 days
Tivoli, Partick — May 24, 6 days
HULL: Carlton — May 3, 3 days
Langham — May 6, 3 days
Playhouse — May 3, 3 days
LONDON: Hippodrome, Camden Town — May 3, 7 days
Sphere, Tottenham Court Road — May 24, 3 days
Strand News, Agar Street — May 24, 3 days
PUDSEY: Picture House — May 6, 3 days
HING: Rivoli — May 10, 7 days

Techierva Hut
DISTRIBUTION: A.B.F.D.
PRODUCTION: John Grierson for G.P.O. Film Unit
DIRECTION: Alberto Cavalcanti
LONDON: Tatler, Charing Cross Road — May 31, 6 days

Under the Water (French documentary with submarine photography).
DISTRIBUTION: Denning
DIRECTION: Marcel de Hubsch
ENGLISH COMMENTARY: Alan Howland

BRIGHTON: De Luxe — May 9, 6 days
CHERTSEY: Playhouse — May 24, 3 days
FELTHAM: Playhouse — May 10, 3 days
GREENFORD: Playhouse — May 17, 3 days
SOUTHALL: Gem — May 3, 3 days
ST. HELENS: Capitol — May 24, 3 days
TUNBRIDGE WELLS: Opera House — May 10, 6 days

Foreign Films

Der Ammerkoenig ("King of the Nurses"—banned German comedy).
DIRECTION: Hans Steinhoff
LONDON: Studio One, Oxford Street — Following *La Kermesse Héroïque*

Burgtheater (Austrian).
SCENARIO and DIRECTION: Willi Forst
STARRING: Werner Krauss, Olga Tschechowa
LONDON: Academy, Oxford Street — May 1, indefinitely

Le Dernier Milliardaire (French satire on dictatorship).
DISTRIBUTION: Denning
DIRECTION: René Clair
STARRING: Paul Ollivier, Raymond Cordy
BELFAST: Film Society — May 14, 1 day
CAMBRIDGE: Arts — May 6, 3 days

The Deserter (Pudovkin's first sound film—Russian).
DIRECTION: V. I. Pudovkin
OXFORD: Scala — May 20, 3 days

The Golem (Czechoslovakian—French dialogue).
DIRECTION: Julien Duvivier
STARRING: Jean Gabin
LONDON: Forum, Villiers Street — May 1, indefinitely

Kameradschaft (German).
DISTRIBUTION: Sound City Distributors
DIRECTION: G. W. Pabst
OXFORD: Scala — May 24, 6 days

La Kermesse Héroïque (French comedy of the seventeenth century—now in its eighth month).
DIRECTION: Jacques Feyder
STARRING: Françoise Rosay, Jean Murat
LONDON: Studio One, Oxford Street — May 1, indefinitely

Letze Rose (German).
DISTRIBUTION: Tobis
STARRING: Helge Roswaenge
OXFORD: Scala — May 31, 3 days

Pepé le Moko (French).
DISTRIBUTION: Denning
DIRECTION: Julien Duvivier
STARRING: Jean Gabin
LONDON: Curzon — May 1, indefinitely

Sylvia und ihr Chauffeur (Austrian).
DISTRIBUTION: Tobis
PRODUCTION: Cine Central
DIRECTION: Hubler-Kahla
OXFORD: Scala — May 3, 6 days

★

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Recent additions include a number of 16 mm sound-on-film subjects dealing with scenery and wild game in the Empire.

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